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ΑΚΡΟΓΩΝΙ ΟΥ ΧΡΙΣΤΟΥ

THE ART OF SPEECH.

IN TWO VOLUMES.

I.

STUDIES IN POETRY AND PROSE.

BY

L. T. TOWNSEND, D. D.,

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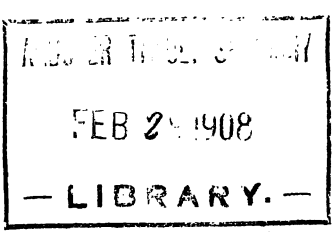

TO

J. H. VINCENT, D. D.,

THE MASTER OF SABBATH SCHOOL ASSEMBLIES, AND
THE PROJECTOR AND ORGANIZER OF
THE PEOPLE'S COLLEGE,

This Treatise

IS RESPECTFULLY DEDICATED.

PREFACE.

THE leading genius of the People's College at Chautauqua Lake, with a view of providing for his course a text-book, asked for the publication of the following laws and principles of speech.

The author, not seeing sufficient reason for withholding what had been of much practical benefit to himself, consented.

The subject-matter herein contained is an outgrowth from occasional instructions given while occupying the chair of Sacred Rhetoric.

The author is quite sure, in his treatment of the subject, that he is indebted, directly or indirectly, to every one who has ever written upon language. This expression of indebtedness is also a confession of both obligation and gratitude to the earnest and faithful pioneers and predecessors in the field of speech-lore.

The frequent reference to the Bible as authority and as a source of illustrations may possibly

be criticised; but further reflection will, perhaps, produce a conviction in the minds of all, that the course herein adopted, while in line with specific professional duties, is also the very best method even when venturing before a larger public. The lofty and inspiring conceptions of the Bible, the linguistic purity of the Common Version, together with its universal distribution, rendering it of easy access to every English student wherever he may chance to be, combine, it must be confessed, in making the Bible a more apt and convenient book for rhetorical reference than is any other.

With these explanations and statements, we give this treatise to the public. For its imperfections we offer no excuse, and consequently expect no toleration. But upon the discovery of errors, under a more careful revision they will be faithfully corrected.

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THE ART OF SPEECH.

CHAPTER I.

History of Speech.

Among our earliest observations we find people talking with one another. The phenomenon is looked upon, at first, as merely a commonplace event; but later, the attention of the observer is arrested. A person having a thought, and wishing to awaken a corresponding thought in the mind of some one else, is seen to do so by emitting, at stated intervals, a portion of his breath, modified by certain movements of the vocal organs. These movements are known to start corresponding undulations in the atmosphere, which, reaching the hearing organs of the listener, are supposed to excite in them vibrations corresponding identically with the original vibrations in the vocal organs of the speaker; then, through the agency of instinct, invention, memory, and the laws of association, the two persons have the same thought. Thus, this act of speech, which seemed at first so very simple, becomes upon reflection almost the wonder of won-

ders, bringing an astonishment which, with increasing surprise, returns to thoughtful minds at every fresh observation.*

A second matter of attention, far less surprising but perhaps equally suggestive, is the fact that articulate speech in the form of conversation or communication, is a universal and an exclusive characteristic of humanity. No tribe, however sunken or brutish, is destitute of it; yet by means of it no order of brutes, however marvellous their instincts or complete their surroundings, is able, strictly speaking, to converse. When, therefore, Homer and Hesiod characterize man as the "articulate animal," they state what modern investigation is not disposed to question.[1]

A third general observation relates to the number of different historic and existing tongues, and to the fact that different families of the human race are characterized by such differences in speech that in most instances one cannot be understood by another. The number of these distinct tongues now employed is variously estimated from eight to nine hundred, while those which have been spoken, but are now extinct, are supposed to be numbered by many more hundreds, perhaps by many thousands. Still, all languages, existing and extinct, are thought to have only three or four hundred distinct vocal sounds.

These statements respecting the phenomena of

* The notes in this treatise are indicated by the small Arabic numerals [1, 2, 3, &c.], and constitute the Supplement.

human speech naturally excite inquiries as to its origin and history.

There is no record of the scientific study of speech-lore earlier than that of Protagoras, who went little further than to distinguish the moods of the verb. Plato called attention to the distinction between nouns and verbs. Aristotle discussed the conjunction and the article; and the Stoics laid the foundations for modern scientific grammar. From 150 B. C. onward the different countries of Europe made grammar a study in all schools of learning. Lord Bacon hinted that there might be a grammar that would group the data of several languages, and Gottfried Wilhelm von Leibnitz introduced the world to the modern science of language. The labors of such men as Halhed, Sir W. Jones, Colebrooke, M. de Chézy, Schlegel, Franz Bopp, Grimm, Professor Wilson, Larsen, Beufey, Weber, Kuhn, Aufrecht, Steinthal, Eichhoff, Bréal, Renan, Chavée, Max Müller, and our own eminent linguist, Professor Whitney, have in a measure realized the hint of Bacon, and have built a noble superstructure upon the foundation of Leibnitz.

Availing ourselves of the researches and discoveries of these distinguished linguists, we briefly outline the subject of the chapter before us.

We commence with one of the many branches of the tree of speech, the English, which seems nevertheless in a fair way of shadowing, as an international language, all other branches in its rapid and extended growth.

Only brief examination is necessary to disclose the fact that our English speech of to-day possesses elements taken from every important tongue on the globe. This fact is a clue to much historic lore respecting which the limits of our discussion permit us only to hint.[2]

Passing back historically, we find that the sixteenth century is one of the later decisive epochs in English speech. Under the influence of Dr. Johnson, more, perhaps, than that of any other man, aided, however, by many literary persons, including not a few educated ladies who could speak and write the Latin and Greek tongues with great facility, it became so much the fashion of the day to naturalize Latin and Greek words, that before the following century thousands of such foreign words were in daily use. Thus and then our English tongue became both Gothic and classic, uniting the modern and ancient civilizations, and giving it, as is claimed, grace, ease, and amplitude, which would not otherwise have been secured.

Taking other historic steps, modern English speech will be found dating about 1550 A. D.[3] Thence to 1350 the speech was Old English.[4]

The period preceding is full of interest. The fact of chief importance, however, is that the Normans, originally coming from Scandinavia, then conquering and settling in northern France and adopting the language of the subjugated people, crossed over the English Channel. In 1066 they conquered the Anglo-Saxons and introduced into Eng-

land the Norman-French speech which they had adopted in Normandy, the name these Scandinavians had given to the vanquished French provinces. Through this roundabout way came much of the Latin now found in the English tongue. The immediate outcome of these invasions and conquests was the speech denominated Semi-Saxon, dating 1350 to 1150.[5]

Another historic step carries us to the Anglo-Saxon period, 650 to 1150 A. D. During this time there were at least six different immigrations into England from the Teutonic regions of Europe. These emigrants were chiefly from the so-called Angle stock, but from the Saxon confederation; hence, as is generally held, they were called Anglo-Saxons. Thence descended the English race of Great Britain. From the mingling of those Teutonic dialects on British soil sprung the old Anglo-Saxon speech. For three centuries, except during the twenty-six years of Danish, and the nine years of Norman domination, the Anglo-Saxons ruled England. It is not surprising therefore that nearly five-eighths of modern English speech is Anglo-Saxon.[6]

It is also important to note that at the time this Teutonic speech entered England it was also the prevailing language of Iceland, the north of Ireland, Norway, Sweden, the eastern shores of the Baltic Sea, Denmark, and Germany.

We thus trace English speech, with its extended relationships, to Germany.[7]

Having thus entered on this historic trail, we find

no little difficulty in limiting the research, for Teutonic speech invites inquiry respecting its earlier historic connections. In complying with the invitation, we are introduced to an ancient civilized people who dwelt somewhere in the vast plateau of Iran, extending from the Indus to the Euphrates and from the Oxus to the Persian Gulf. This people, to whom has been given the name Aryans, used a language which has imbedded in it much interesting and suggestive history. Migrations of portions of this ancient and enterprising people, at different times and in different directions, spread their speech far and near.

Certain Aryan families went southward into India, others northward through Armenia; others overspread the beautiful peninsulas of Greece, Italy, and Spain, while others penetrated the forests of Central Germany, and still others, who were yet more venturesome, took possession of Gaul and the British Isles.[8] This widely dispersed people, in consequence of the lapse of time and a multitude of changes incident to varieties of climate, habits of thought, and modes of life, introduced modifications into their original mother-speech, resulting in a well-defined family of languages. In India the speech became *Sanskrit*, in Armenia and Persia it became the *Zend*, in Russia the *Slavonic*, in Germany the *Teutonic*, in Greece the *Hellenic*, in Italy the *Italic*, and in some parts of the British Isles and in the west of France the *Keltic*.

This group of languages, apparently differing

much from one another, yet retaining such fundamental resemblances as render their primitive identity unquestionable, has been designated by various terms, such as the *Indo-Germanic*, a term, however, which savors too much of national prepossession; the *Indo-European*, a far more appropriate designation than the former; the *Japhetic*, those using this primitive speech being supposed to be descendants from Japhet; and the *Aryan*, the historic name applied to the people originally speaking this mother-tongue.

It thus appears that the Teutonic, from which has come so largely our English speech, is traced back through a period of not less than three or four thousand years, from Britain through Germany to its Asiatic home in the regions already designated. Of these family connections written history and tradition afford strong, if not absolutely conclusive evidence, whilst the proof derived from critical linguistic study is regarded by all scholarly minds as indisputable.[9] This remarkable group of languages is found spoken by nearly all modern civilized nations.[10]

But upon extending the research and while seeking the origin of this Aryan family of languages, history and tradition shade off into a darkness that is almost total. It is an aggravating fact that the beginnings of the so-termed primitive languages are not only shrouded in obscurity, but the languages themselves seem as perfect when historic light dawns upon them as at any later period. Hence, in taking

such additional steps as are required by this chapter, we are compelled to feel our way as amid gloom. The leading thought relates to the hypothesis that there are historic or linguistic connections between the Aryan and other great families of language.

In the southwestern portions of Asia and in some of the adjacent parts of Africa is found a distinctly marked group of languages, whose characteristics are such as manifestly separate them from the Aryan family. This group has been called the *Syro-Arabian* family, but as this term does not include the Hebrew, the designation is felt to be too restricted; hence the word now usually employed is *Semitic*. This name has been adopted because this speech is supposed to have originated in the family of Shem. It appears to have been native in Palestine, Phœnicia, Syria, Mesopotamia, Babylonia, and Arabia. In very early times, however, it spread from Arabia over Ethiopia, throughout the Phœnician colonies, over many of the Mediterranean islands, and the whole of the Carthaginian coast. The three chief descendants are the Arabic, the Syriac, and the Hebrew.

The peculiarities of this speech, the simplicity of its structure, the comparative absence of compounds in the noun and verb, the restriction to two genders and to two tense forms, its word-stems consisting almost exclusively of three consonants, its numerous gutturals, with the three primary vowel sounds, clearly separate it far from the Aryan. Such is the Semitic tongue.[11]

The requirements of the discussion will be met by making a single additional grouping of certain tongues which cannot be classed with either the Aryan or Semitic families. Canon Farrar suggests the term *Sporadic* as the most appropriate, since it can include all languages not belonging to either the Aryan or Semitic families. Professor Whitney prefers *Agglutinative;* while others have employed the word *Allophylian*, i. e., "spoken by other different tribes of the human family."

This group of tongues is found, first and last, to have ranged from Norway almost to Behrings Straits; it has occupied the larger part of Central Asia, and established footholds in southern Asia and in southern Europe; it is the speech of China, of Farther India, of the numberless islands scattered over the Pacific and Indian oceans, of the territories about and below the African equator, and of the native Americans from the Arctic to the Antarctic seas.

The mind of the linguist is well-nigh bewildered in trying to bring anything like a distinct classification out of the speech of these multitudes of scattered races and tribes. At first glance they present, seemingly, "a vast seething mass of imperfectly known jargon." Still, it is admitted that there are shades of similarity as to general structure and as to certain connections and affiliations, though often remote, that fairly allow of a general grouping, which may become more definite and satisfactory as linguistic knowledge increases. It is possible

also that further investigation may succeed in tracing some of these scattered tongues back to the Aryan or to the Semitic stocks, or back to the roots of some primitive tongue not yet designated. At the present state of our knowledge it is hardly safe to do more than to group the Allophylian tongues into three classes, whose names suggest their marked peculiarities, namely, the Monosyllabic, the Agglutinating, and the Incorporating.[12]

We are thus led to the question of a supposed ancient alliance of these different families of speech.

It must be confessed at the outset that unless existing differences can be explained, in part at least, then such remote affiliation is extremely questionable. The study of speech-lore shows, however, that marked changes have taken place in all languages. "Transmutation of species in the kingdom of speech is no hypothesis, but a patent fact," and is the most recent postulate of linguistic science.

The facts with regard to the tongues of uncivilized peoples — those, for instance, of the Melanesian, the African, and the native American — are, that books of instruction prepared by missionaries have become, in three or four generations, not only antiquated, but almost unintelligible. Even civilized peoples have not been able to fortify national speech against change and corruption. The dead languages furnish striking evidence. The ancient speech of Egypt, for illustration, commenced its changes among the illiterate masses. The priests, for sacred purposes, and the cultivated because it was aristocratic and fash-

ionable, mutually clung to the earlier speech, while the masses, with their less conservative instincts and strong revolutionary impulses, drifted from it; the speech of the priesthood and the educated was forced to yield, and after a time was no longer heard in street or senate. The same essentially is true of the Zend, the Sanskrit, and the classical Greek. In the time of Cicero the tongues which are now the vehicles of the world's highest culture were called barbarian.

The rapidity with which linguistic changes among the civilized have taken place is surprising. At the time of Rome's grandest achievements, national songs, supposed to be about five hundred years old, were not intelligible even to those who were accustomed to sing them. The English of the eleventh would fail to answer the demands of the nineteenth century. There have been such changes, even within a hundred years, in the English vocabulary, that a person of a century ago, could he return, would be obliged to ask the meaning of many a word in everyday use.[18] Except for the anchorage found in our standard literature, especially in the Bible and Shakspeare, and in the newspaper, in railway and telegraphic communications, and in our centralized form of government, there would grow up, after a time, in the widely separated sections of our country, dialects difficult to be understood, if, indeed, they could be understood at all, by the people of other sections. The Babel of tongues brought yearly to our

shores might end in confusion of speech like that of Melanesia or Africa.[14]

Following this line of thought a step further, the discovery will be made that many of the changes in speech take place in consequence of various easily defined causes. For instance, differences of climate and of natural scenery, in a word, differences in the various objects of perception, whatever they are, result in differences of speech, especially as to the words used. Words arise to meet the wants of the time; they disappear when no longer needed. Estrays and catch-words often come without announcement, answer their purpose, and then go without a farewell.[15] Therefore, whenever a part of a great family migrates to new places, it may be safely stated that the original vocabulary will be modified in nearly exact proportion to the change of scenes and circumstances. The migrating part of the family would both drop certain words for which they had no further use, and coin new ones to meet the emergencies of the changed surroundings.

Suppose, for illustration, that Dr. Franklin and his crew are now castaways upon some island in the North Pole Sea; that they are left without a literature, and are to have in the future no means of communicating with the outer world. It would be inevitable that marked and radical changes in the vocabulary of their descendants two hundred years hence would result. More than this: a change in the objects of perception produces a change in hu-

man emotions; these affect character. The geographical identity of the wheat-growing and the civilized belts round the world is suggestive. But a radical change of character always results in radical word-changes.

"Thy speech bewrayeth thee," can be said of every man. If, therefore, a part of a migrating family should become more civilized in its new home, and the other part should become more savage than their ancestors, the differences between them would begin immediately to be seen in the words spoken. "Words," as the Chinese proverb expresses the idea, "are the sounds of the heart." As hearts differ, so must the sounds from them differ.

"One must not," writes William von Humboldt, "consider a language as a product dead and formed but once: it is an animate being and ever creative. Human thought elaborates itself with the progress of intelligence; and of this thought language is a manifestation. An idiom cannot, therefore, remain stationary. It walks, it develops, it grows up, it fortifies itself, it becomes old, and it reaches decrepitude."

It would result, therefore, that there would be words in use among each class of those emigrants that could not be understood by the ones who remained in the fatherland; nor, after a time, could the civilized and the savage emigrants, though born in the same household, understand one another.

Causes still more simple, such, for instance, as result from the use of synonymous terms, are sufficient to produce radical word changes. Borrowing

an illustration, we find that "for *horse* we have also the almost equivalent names *steed*, *nag*, *courser*, *racer*, and further, for the different kinds and conditions of the same animal, the names *stallion*, *mare*, *gelding*, *filly*, *colt*, *pony*, and others, — and in the breaking up of the language into dialects, one of these synonymous appellations is liable to become the prevailing one in one dialect, another in another, to the neglect and loss of all but the one selected."

Differences between tongues of the same general family likewise arise from different methods of increasing their vocabularies. The German enlarges his list of words by developing from hereditary resources; the Englishman inclines to neglect the immense undeveloped resources of his tongue, and receives accretions without stint from all others.[16]

Different methods of inflection, too, work marvellous changes in speech forms. The Chinese tongue has no inflections proper, the English few, the Scythian and South African many. The Finnish has fifteen cases for the noun, and the Hungarian twenty. If, therefore, languages sprung from the same primitive source, a verbal root common to all the families, owing to modifications of inflection, would seem, after a few generations, foreign to all save one or two families.

But the act of speaking different words brings into play and develops different muscles of the vocal organs. This, after a generation or two, would greatly modify the general method of pronouncing all words

belonging to that tongue which for any reason had changed its vocabulary.

Furthermore, the vocal organs are said to be so delicate as to be affected by climate. It is a common remark that the mellifluous sounds of the Italian are like everything surrounding him, while the harsh and passionate blasts of rage and sarcasm of the northern hordes are like the roar and whistle of December winds. Hence the more primitive Greek tongue, transplanted to the enervating climate of Asia Minor, became the soft Ionian. We may thus account in part for the difference heard in the deep gutturals of the Arab, the hissing and lisping sounds of the Englishman, the nasality of the Frenchman and Portuguese, and the pure tones of the Italian. Each nationality, after a few generations, finds that it has no vocal muscles at command with which to pronounce the marked characteristics of the speech of others. This inability comes simply from the vocal fixedness of life-long habits.

The form and sound of words are modified in process of time by a still simpler consideration, namely, the manner of accenting them. The German distributes his accent, the Frenchman throws it upon final syllables, while the English tendency is to accent some leading syllable. A given word, under this influence of accent, will in time suffer such changes that only a linguist can recognize and restore it. But pronunciation in turn modifies the spelling of words. The silent letters retained in written

languages are relics indicating former modes of pronunciation.

The reduction of a language to writing works still further modifications.

In view of these facts, we may safely conclude that diversity as to surroundings, changes of character, and the lapse of time, are sufficient to account for some of the most marked and radical differences observable in human speech. This conclusion gives us full liberty to adopt, upon scientific grounds, the working hypothesis that from one primitive stock all existing and historic tongues have had their origin.

There is no possible question that all tongues belonging to the Aryan family are from one source. Tradition, history, and linguistic structure have placed the fact beyond controversy.[17] The same can be said of the mutual relations existing between the different tongues belonging to the Semitic family. Its principal branches, the Hebrew, the Syriac, and the Arabic, are as closely linked as are the German, Dutch, and Swedish, of the Aryan family.

Extending the grouping so as to cover both the Aryan and Semitic families, the evidence is confessed to be absolutely conclusive neither for nor against their ancient alliance. Still, Hebrew tradition and a multitude of concurrent probabilities point to nearly the same original home for each. That the Aryan race sprang from Bactriana, and the Semitic from the contiguous parts of Armenia, are facts

which more than hint the probability of a common hearthstone for both.

Nor should we overlook certain structural correspondences existing between these two families. The change of meaning in a given word by a change of vowels, leaving the consonants unchanged, is a special characteristic of the Semitic family; but this usage is likewise found in the Aryan family. The consonantal root *g-t-l* (Arabic), becomes *gatala*, he killed; *gutila*, he was killed; *gatl*, murder; *gitl*, murderer, &c. Thus, likewise, the consonantal root *s-n-g*, in our tongue, becomes *sing*, *sang*, *song*, *sung*, &c.

Moreover, these languages are inflectional. They each have prefixes, infixes, and suffixes. The Semitic verb has the same three numbers — singular, dual, and plural, and the same persons — first, second, and third, as are found in the Aryan. In view of these resemblances, notwithstanding the marked differences, we are safe in saying that, all things considered, there are "grounds," as Professor Whitney cautiously puts the case, "for suspecting an ultimate relationship between the Semitic and Aryan families."

The Allophylian group, owing to its extreme variations, most obstinately defies subjection to the hypothesis of a common origin. But, on the other hand, its distinctive characteristics can the most easily be accounted for. These tongues are for the greater part uncivilized; they are therefore, as already noted, subject to the most rapid and marked

changes.[18] There are strong evidences, nevertheless, that they have an honorable ancestry. It is the judgment of such linguists as Du Ponceau, Charlevoix, Appleyard, Threlkeld, Caldwell, and Dr. James, that many of the Allophylian family of languages have such richness of expression, and are so perfect and artistic in structure, that they could not possibly have been wrought into their present condition by the people now speaking them. Scholars conclude, therefore, that these peoples must have sprung from an ancestry who, in character and culture, are not now correctly represented by their descendants: it has been, strictly speaking, a *descent*. The possible longer separation of the Allophylian family from their primitive home, the varieties of country and climate in which they have lived, and the consequent modifications of character, together with many trivial causes whose resultants in process of time are often vast, also certain possible and providential interferences, are claimed to be grounds sufficient to account for the differences existing in human speech. It is possible, therefore, had the members of the Aryan family passed through the same vicissitudes as those of the Allophylian, that there might have been as total an effacement of satisfactory proofs of a common origin.

The impression ought not to be left, however, that the evidence of a universal affiliation of speech is exclusively hypothetical. Nearly all modern linguists support the statement of the great Humboldt, that, "however insulated certain languages may at

first appear, however singular their caprices and their idioms, all have an analogy among them, and their numerous relations will be more perceived in proportion as the philosophical history of nations and the study of languages shall be brought to perfection."

Leading naturalists the world over now incline to the opinion that all differences among existing human races have resulted from variations from some common original type. But this physiological affinity points to a primitive philological unity. "The further we go back into the night of the past," says a scholar profoundly versed in these studies, "the greater is the probability that the limits of the race and speech approximately coincide, and that mixture of either is accompanied by that of the other."

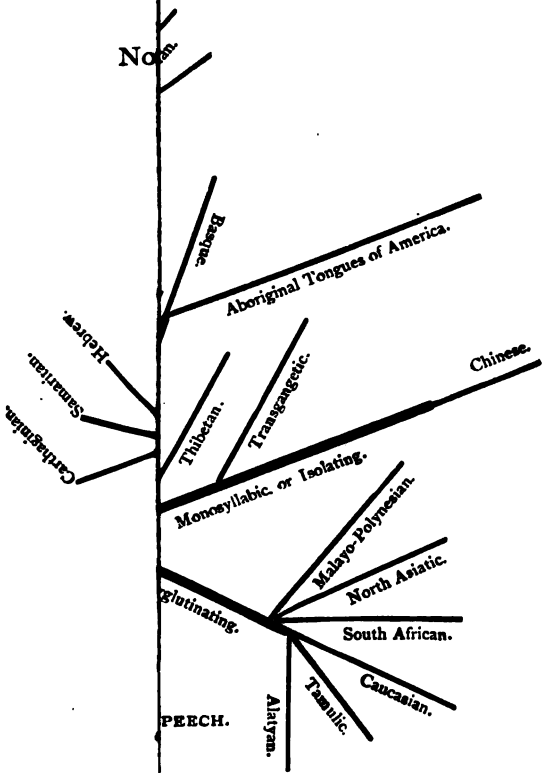
Evidence, likewise, is constantly increasing that all the different families of speech have a monosyllabic ancestry. Professor Whitney finds ample data to justify the statement that "the Indo-European language, with all its fulness and inflective suppleness, is descended from an original monosyllabic tongue."[19]

Again, in common with the Aryan and Semitic families, all the members of the Allophylian group have three classes of roots — exclamatory, verbal, and substantive. So, likewise, the agglutinating structure, by which unaltered roots and words are placed side by side to form words of new meaning, especially characteristic of the agglutinating languages of the

Allophylian family, is nevertheless a feature common to all other tongues.[20]

The fact that words from tongues seemingly the most widely separated can be easily incorporated into one another, suggests at once the idea of past affiliation; as, likewise, does the additional fact that certain roots bearing striking resemblances to one another are found running through tongues the most dissimilar.[21]

Such, then, are the leading facts upon which rests the evidence that all tongues, though having wandered so far from the common source as to lose much of the positive proof desired, had, nevertheless, a primitive identity.


Basque.
Aboriginal Tongues of America.
Hebrew.
Samaritan.
Carthaginian.
Thibetan.
Transgangetic.
Chinese.
Monosyllabic. or Isolating.
Malayo-Polynesian.
North Asiatic.
glutinating.
South African.
Caucasian.
Tamulic.
Alatyan.

PEECH.

TREE.

CHAPTER II.

THEORIES OF THE ORIGIN OF SPEECH.

FROM the facts of history, from existing phenomena, and reasonable conjecture, have risen several divergent theories as to the origin of speech. Each theory, as might be expected, is tinged with the system of philosophy held by the person propounding it. The materialistic evolutionist of extreme views asserts that a race of articulate men, being developed from races of inarticulate creatures, built up from brute-sounds, such as the neigh of a horse or the bark of a dog, existing human speech. This supposition, however, meets with the serious objection that it lacks the support of well-established facts. No dog or horse has ever been known to develop into a man. It is still further opposed by the suggestive fact that primitive tongues clearly show a *descent*, but in no case a radical *ascent*. It furthermore antagonizes Scripture history, which, while it stands uncontradicted by other history, must be admitted as evidence.

A second theory is, that a race of articulate beings, who were created at one time but in different localities, developed in those different localities, either from interjectional or onomatopoetic roots, the different historic and existing tongues. This view

would be held by Professor Agassiz and his school. Upon the ground of physical science, it has some weight, but is in conflict with an increasingly large number of facts which point to the strict unity of the human race. Like the first theory, this is opposed to sacred history.

The third view is, that a race of fallen beings descended from a representative head; that the federal head, being from the start a perfect type of created humanity, was in some way endowed with every qualification essential to life; that he had at command either a perfect speech, or else readily developed it as occasion required; that his descendants adopted this speech, which subsequently, by some strange modification of the vocal organs, was violently disturbed.

This view is not opposed either by physical or linguistic science; and it has the support of sacred history.

Respecting the way through which the original perfect man or men came into possession of, or developed speech, the following theories have been presented:

The first, a wide-spread view, termed the supernatural, contends that human language is God-given. This was the reigning belief throughout Grecian antiquity, also among the Jews and early Christians. The fundamental idea held by the philosophers was that there is an ordained connection between words and objects, so that man, under divine guidance, in the infancy of the race, without hesitation hit upon correct symbols.[23]

The second hypothesis regards speech as a "conventional institution," therefore, a human invention. The more specific processes of this invention are matters now in controversy.

A quite popular hypothesis, called the onomatopoetic, is, that the earliest names of objects and actions were produced by imitation, as the child calls the cow the *moo*, and the dog the *bow-wow*. This view, in various modified forms, is advocated by a large number of eminent linguists. It is controverted, however, by Professor Max Müller, who characterizes it as the *bow-wow* theory.

Another hypothesis, termed the interjectional, maintains that primitive speech consisted of the natural sounds which are uttered in moments of excitement, such as *oh! ah! pshaw!* This is characterized by Professor Müller as the *pooh-pooh* theory.

Such scholars as Professors Heyse and Müller advocate what may be denominated the responsive theory. They claim that in the infancy of the race men could not originate speech nor determine beforehand its structure, but would produce it as a bell produces sound when struck. "There is a law which runs through nearly the whole of nature," says Müller, as quoted by Whitney, "that everything which is struck rings. Each substance has its peculiar ring. . . . It was the same with man, the most highly organized of nature's works." "Man possessed an instinctive faculty for giving articulate expression to the rational conceptions of his mind.

But this creative faculty, which gave to each conception, as it thrilled for the first time through the brain, a phonetic expression, became extinct when its object was fulfilled." By the advocates of the onomatopoetic and interjectional theories this hypothesis of Müller is denominated, in turn, the *ding-dong* theory.

It will appear, upon a moment's reflection, that there are reasons for adopting either of these views sufficient to forbid the foregoing verbal caricatures. For instance: that language is a divine gift has been held by too many intelligent men, upon evidence far too weighty, to be thrust aside as a religious whim. The Providence that has adjusted its provisions to the needs of man, furnishing soil, fuel, oil, and the various minerals and vegetables, to meet his physical wants, and religion to meet the spiritual demands of his nature, may reasonably be expected to provide, at the outset, suitable means of communication for intelligent beings.

Likewise, that speech is in part invented or increased through sound-imitation, ought not to be questioned. The watch, to children of different nationalities, is the *tick-tick*. Thus also the natural interjection *ah!* or *ach!* gives the root *αχος* (Greek), *aka* (Sanskrit), *acan* (Anglo-Saxon), and our *ache*, from which come *anxious*, *anguish*, and *agony*.[24]

That speech is still further developed, or modified, through other suggestive resemblances, or associations, is abundantly established. Such proper names as Flying-Cloud, Sitting-Bull, &c., are said to be

suggested by some object seen by the mother at the birth of the child. Several tribes on the coast of New Guinea give names to their children in imitation of the first sound the child utters.[25]

That there are intimate and wonderful connections between thought and speech is another indisputable fact. Müller is somewhat extreme, claiming that the connection is "absolutely vital and necessary." Schlegel likewise regards language "as given to man by superior communication; but considers the mind of man so to have been organized as necessarily to produce, on his first appearance, this well-ordered and beautiful structure, and thereby supposes its oneness and indivisibility." Dr. Bleek, Schleicher, and Steinthal hold substantially the same opinion. "Thought and speech," says Vinet, "are inseparable." "Thought is an interior speech, and in the ancient languages the same word, *logos*, signified the two things."

Professor Whitney argues, however, that this connection is not, strictly speaking, necessary, but natural.

That the word-making propensity is natural there can be no question. It is, doubtless, as natural for man to make words when needed, as for the horse to neigh or the dog to bark. Man, probably, constructs words into sentences as instinctively as the bee builds its comb or the beaver its dam. But thus to admit that language-making is natural, is not to deny that it is necessary. That it is both was the view maintained by Pythagoras, who attributed

speech to "the instincts of nature sharpened by the spur of necessity."

Now, casting the eye for a moment over the entire field, bringing together all the data gleaned from the foregoing historic review, also from the different and conflicting opinions cited, and from certain other correlated and established matters not yet introduced into this discussion, we reach, as among the more probable, the following inferences: — Human speech is both God-given and from human invention. The first man of the race was created with a complete physical organism and with powers of speech sufficiently perfect to answer all the requirements originally laid upon him. This primitive speech sprang from an internal impulse, but was volitional. The connection between speech and thought was therefore natural, and in a sense necessary. This original tongue, with which the first man was endowed, was bequeathed to his descendants, and was the only speech known on earth until within a few thousand years. Time enough has elapsed since the dawn of history to account for the differences found in Aryan speech, but not enough to account for the differences existing between the Aryan and either the Semitic or the Allophylian tongues. It follows, therefore, that resort must be had to a wholesale rejection, or reconstruction, of the generally received chronology, or else there must be found some direct agency which, in comparatively recent times, has wrought sudden and radical changes in human speech. In the only

history extant upon this subject is the record of an event which answers all the conditions demanded by the facts in the case. It took place within a few thousand years, it was sudden and violent, shattering human speech through a modification of the vocal organs. The record, under strict translation, reads thus (Gen. xi. 1–9):

"And the whole land was of one lip, and one stock of words. And it came to pass, as they journeyed eastward, that they found a plain in the land of Shinar; and they dwelt there. And they said to one another, Go to, let us make brick and burn them thoroughly. And they had brick for stone, and asphalt had they for mortar.

"And they said, Go to, let us build us a city, and a tower whose top may be in the sky, and let us make us a name; lest we be scattered abroad on the face of the whole land. And the Lord came down to see the city and the tower which the sons of man had builded. And the Lord said, Behold, the people is one, and they have all one lip, and this they have begun to do; and now nothing will be restrained from them which they have imagined to do. Go to, let us go down, and there confound their lip, that they may not understand one another's lip.

"And the Lord scattered them abroad thence upon the face of all the land; and they left off to build the city. Therefore was the name of it called Babel, because the Lord had there confounded the lip of all the land; and thence had the Lord scattered them abroad upon the face of all the land."

CHAPTER III.

Laws of Speech.

Speech, under a superficial review, seems erratic and lawless. Usage appears to be the only law; but usage is extremely fluctuating. If, however, speech is a divine gift, or a natural and necessary provision made for the human race, — and that it is one or the other there can be no question, — then it ought to be subject to the same laws as apply to other divine gifts, or to other natural and necessary provisions made for the race; in a word, speech ought to be governed by the same laws essentially as are found in force throughout the various domains of matter and mind. Upon the strength of such strong antecedent probabilities we may formulate a linguistic code of laws.

I. Law of Symbolization.

This law rests upon the principle that language is a symbol of thought; that words and sentences, as symbols, are originally chosen, not arbitrarily, but from some real or supposed connection or resemblance which they bear to the objects named. The important part played by this law in the forma-

tion of English speech, already hinted, may be still further seen in the use of such imitative words as *splash*, *bang*, *whiz*, *roar*, *hiss*, and *tick-tick*.

Dr. Wilson enumerates the following words directly derived from so-termed "imitative dog-language": *bark*, *yelp*, *howl*, *snap*, *snarl*, *whine*, and *whimper*.

Names given by children (see p. 32), also the application of original imitative words to objects which have, or are supposed to have, some resemblance to those objects, as when the barnyard fowl is called the "*cock-a-doodle-doo*," from which come the *cock of a gun*, *to cock one's eye* or *head*, *cocked hat*, *cockade*, *coquette*, are illustrations of the working of this law of Symbolization.

The formation of new words from existing roots, such as *side-saddle*, *butter-cup*, *break-fast*, *hearth-stone*, *blood-money*, *foot-sore*, and *toil-worn*, discloses this symbolizing propensity.

The same is true also of the metaphorical nature of language. "The etymologist," says Emerson, "finds the deadest word to have been once a brilliant picture." Examine the following words: *application*, *understand*, *off-hand*, *news*, *blackguard*, *plagiarize*, *sarcastic*, *stigmatize*, *astonish*, *inculcate*, *respectable*, *scruple*, *sincere*, *calamity*, *cemetery*.[26]

This law finds still further illustration in the tendency of language to symbolize the past. Language is fossil history. This is true of the general history of the race. Linguistic science is fast supplying

missing historic links. The words employed in remote antiquity are telling us more of the character and condition of the people than Herodotus ever dreamed.

The Indo-European family, through its word-history, is found in its earliest stages to have had its domestic circle; the words *wife*, *mother*, *food*, *cooked*, and *table-spread*, quietly lift the clouds from the past.

Such expressions as *to Jew one*, *to catch a Tartar*, *laconic*, *heathen*, *Celt*, *sterling*, *dunce*, *Essex*, *Middlesex*, &c., also disclose in a striking manner national characteristics and surroundings. The following words, relating to ancient social polity: *paper*, *library*, *diadem*, *robe*, *toilet*, *candidate*, *finance*, *pecuniary*, *salary*, *curfew*, *housewife*, *signing the name;* also the following, which relate to early science: *electricity*, *furlong*, *calculus*, *consider*, *disastrous;* likewise the following, which bear upon religious history: *hermetic*, *volcano*, *martial*, *jovial*, *vocation*, *devotion*, *plague*, *zounds*, *Monday*, *Tuesday*, *Wednesday*, &c., are packed with historic import.[27]

The surnames of our English ancestry constitute a sort of family coat of arms. Individual history, even, is wrapped up in speech; it betrays the hearthstone at which the man lived or played.[28]

Not only are words selected, but sentences are often framed in obedience to the different requirements of this law. Thus, "The spray was hissing hot," is symbolic of the sound represented. The true

poet, possessed of musical sensibility, and having at command the utmost resources of speech, is the best able to render faithful obedience to this law of symbolization.[29]

The words invented and the sentences framed by the common people clearly show that they too live and speak under the reign of this law. "What is that?" was asked of a bare-footed rustic girl carrying a pail of water with a board over it. "That," she replied, pointing to the board, "that is a stiller."

It follows that if this law were supreme, the best naming would be where, at first thought, the object and the verbal symbol representing it, the most closely resemble or suggest one another.

The practical importance of this law ought not to be overlooked by the English-speaking student. Obedience to it, while inventing or forming words and while constructing sentences, will always be regarded as a rare and desirable accomplishment.

II. Law of Development.

Close observation shows that there are forces which control all healthy organic growths and all mental and spiritual developments. The term evolution is now generally employed, in both physics and metaphysics, and in social and political life, to designate these potent and developing agencies.

It should be borne in mind that this word, evolution, according to the theist represents forces and processes under Supernatural direction; but according to the atheist, those which are under natural di-

rection or selection. As would be expected, speech also is subjected to the reign of this law. Etymologically, speech is an evolution from verbal sounds. Fundamentally, speech is evolution from thought, through inspiration, instinct, or invention. One of the most pronounced statements in the metaphysics of rhetoric is, that as soon as an idea comes distinctly before the mental vision, the mother-tongue contributes for it an appropriate verbal expression. Knowledge, even in its most daring advances, is found to be never more than a step in advance of language. Out of the genius of the human mind and tongue, either through composition, derivation, or inflection, new words spring into being to answer the emergencies of times and circumstances. Hence follows the linguistic maxim, that in language popular need is inexorable and popular ingenuity is inexhaustible. The historic account that Adam saw, then named the animals brought to him, is, therefore, a strictly correct philosophical representation.[30]

Since, therefore, every tongue has existing symbols or latent capacities to perfectly represent all clearly-defined mental conceptions, and since the law of development has such strong and universal claims, it follows that changes in the structure of language, and additions to its vocabulary, should be made chiefly by development rather than by accretion. A limited number of immigrants may be beneficial to nations and to languages; but too many are harmful.

It is fortunate, therefore, that the English tongue, owing to certain natural properties, easily allows the

enforcement of the law of development. In its word-resources, for instance, it has wealth of materials not yet tested. The writings of King Alfred, the early Saxon chronicles, the works of Chaucer, of John Mandeville, William Caxton, and Edmund Spenser, reveal a vast amount of unused native word-lore.

The power and facility with which English speech can make new words by compounding existing ones, also allow the operation of the law of development. See note xxx.

The same is true as to the ease with which one part of speech is converted into another. Nouns, with scarcely an effort, become verbs: "when the first sin *volcanoes*;" "to *voice* a sentiment;" "please *spoon* my coffee;" "to *hound* one;" "when the birds do *nest*;" "*shingle* the head;" "*man* a ship;" "*arm* a fortress;" "*bridle* the passions;" "to *bottom* the ship," &c. Nouns, also, are easily converted into participles: *larking*, *gadding*, *snaking*, &c.; and participles into nouns: "the *barking* of dogs," "the *bleating* of sheep," &c.

Again, the English, aside from its irregularities, is one of the simplest tongues; but simplicity in elements and structure is a quality from which development is natural and easy.

It is true consequently that he who, though illiterate, can speak the English tongue, is able to coin freely and correctly idiomatic words and phrases.

Granting all that may be said in praise of "the sonorous music and magnificence" that have been

added to the English tongue from Latin sources, still the overdoing must be rigorously guarded against. To take on much additional foreign matter is unwise and unsafe. The aliens of speech henceforth should come late and without too hearty welcome, and go early without regret.

It may in this connection be stated as a linguistic maxim, that when the generative energy of a tongue is allowed to remain dormant, while in modifying its structure or enlarging its vocabulary resort is had to foreign tongues, then decay begins.

The practical suggestion deducible from the foregoing considerations is, that restoration and retention of native words and idiomatic constructions, united with future restriction of immigration, are demanded for the preservation of the English tongue.

Such words as *ultimo*, *instanter*, *proximo*, *animus*, *cultus*, *onus*, *magnum opus*, *status*, *curriculum*, *ultimatum*, *maximum*, *minimum*, &c., should be given, therefore, a wide berth by every one who respects and loves his mother-speech.

Borrowed fineries, seen in such words as *distingué*, *blasé*, *à marveille*, *beau monde*, *coup d'œil*, *demi-monde*, *haut ton*, *coiffée à ravir*, *debutante*, &c., betray a taste extremely affected and sickly. It is linguistic barbarism to present an English-speaking people, at a public dinner, with a bill of fare from which one is forced to read *Huitres au naturel* for oysters, *Casseroles a la Pompadour* for soup, and *Poisson de mer* for codfish, and *Fromage* for cheese.

"The English language," as has been well re-

marked, "is too good and too venerable to be traded off for the jargon of the French." Let the Rip Van Winkles of our tongue speak; they will tell us much of great value of which these foreigners give no intimation.

III. Law of Definiteness.

Physical science reports that in the development of the material universe homogeneousness has given place to heterogeneousness. Social science reports the necessity of division of labor. In the revelations of theological science the manifest Divine Unity of the Old Testament becomes the equally manifest Trinity of the New.

These facts are sufficient to justify the claim that there is an evident law in the universe which in general may be stated thus: During the processes of development and improvement there is increasing definiteness, but during decay increasing indefiniteness.

In rhetorical science the law is, that in proportion to mental enlightenment and mastery of speech, there is increasing definiteness of expression.

The practical suggestion to the English-speaking public is, that the excellences of our tongue must be preserved by obedience to the law of Development. Speech must be so ordered that an expression of ideas shall give the person addressed the least possible conscious mental effort in order to understand. This law, therefore, when something which can be definitely expressed is meant, forbids the use of such omnibus terms as "thing," "good," and the like.

It also forbids the displacement of familiar words when the only reason is false delicacy. Compare *enceinte*, *accouchement*, and *delicate situation*, with the English of Is. xl. 11; Matt. xxiv. 19. Be courteous, modest, and precise in the use of all such terms; be not over-modest.

It likewise forbids such displacement when the only reason is a kind of deference towards existing crimes and immoralities. As when *assisted* (Italian) is used for murdered; *love-child* (French), for bastard; *sample-room* (American), for groggery or rum-hole; *kleptomania*, for stealing. Be pure in speech; but be honest.

This law requires the speaker carefully to distinguish between words which are sometimes used synonymously. As culture advances, languages tend to make all synonyms merely approximate. Attention is called to the following verbs, which by all scholars should be distinguished from one another: *admire* and *like*; *allude to* and *mention*; *christen* and *baptize*; *carry* and *bring*; *donate* and *give*; *felicitate* and *congratulate*; *feel* and *desire*; *grow* and *become*; *inter* and *bury*; *learn* and *teach*; *love* and *like*; *observe* and *say*; *partake of* and *eat*; *present* and *introduce*; *purpose* and *propose*; *remit* and *send*; *reckon*, *guess*, *calculate*, and *think*; *retire* and *go to bed*; *settle* and *pay*; *sit* and *set*; *transpire* and *take place*; *turning* and *pouring*; *witness* and *see*. Especial attention is called to the helping verbs. (See p. 98.)

Note also the following nouns: *absurdity* and

nonsense; *animal* and *brute*; *artist* and *artisan*; *conversion*, *regeneration*, *consecration*, *sanctification*, and *perfection*; *desk* and *pulpit*; *female* and *woman*; *hope* and *faith*; *invention* and *discovery*; *interference* and *intervention*; *railroad station* and *depot*; *relation*, *connection*, and *kinsman*; *slip* and *pew*; *a spell* and *season*; *verse* and *stanza*; *wife* and *lady*.

Distinguish also between the following adjectives: *contemptible* and *poor*; *delicious* and *delightful*; *deranged* and *insane*; the *last two* and the *two last*; *much* and *many*; *serious*, *religious*, and *pious*; *utter*, *complete*, and *perfect*.

The so-termed extravagant and indefinite adjectives, *awful*, *disagreeable*, *horrid*, *mighty*, and *splendid*, together with other strong descriptive terms, are often so indefinitely and carelessly used as to waste their force and cultivate in the one who employs them the characteristic of untruthfulness.

The following adverbs should be distinguished: *as* and *so*; *as* and *like*; *bravely* and *well*; *less* and *fewer*; *further* and *farther*; *partially* and *partly*.

The following prepositions should not be used as synonyms: *amidst* and *among*; *beside* and *besides*; differ *from* and differ *with*; agree *with* and agree *to*; part *with* and part *from*; the bird flew *on to*, *into*, *on*, and *in* the tree; *of* and *off*.

The law of definiteness commands, furthermore, the use of specific rather than general language.

The specific terms of the English tongue are Anglo-Saxon; the general terms are foreign. Such

words as *step*, *walk*, *run*, *leap*, and *fly* are Anglo-Saxon; while the general term, *motion*, covering all these, is Latin. Such words as *cat*, *dog*, *horse*, *man*, are Anglo-Saxon; *animal*, the general term, is Latin. *Wagon*, *cart*, and the like, are Anglo-Saxon; *vehicle* is Latin. The impression produced by specific terms is far more vivid and lasting.

The importance of this law justifies the further remark, that ability to obey it depends upon definiteness in thinking. Obscurity in speech is usually the outcome of obscurity in thought.

It also depends upon having an easy command of words. This attainment is reached through an extensive course of reading, by making translations from one language into another, and by a constant reference to the dictionary. Daniel Webster, during a part of his life, was a patient student of the dictionary, learning three words daily, then seeking an early opportunity to use them.

There should, in addition, be habitual attention to the words employed.

IV. Law of Economy.

Avoid loss and waste, is a command heard throughout the realms of matter and mind. Physical nature is extremely economic; by her direction fragments are to be gathered up that nothing be lost. She often greatly changes the objects upon which she lays her hand; she converts and reconverts, but annihilates nothing. Hence is inferred a law designated by the word economy. It is not supreme,

being often subject to other laws which, under certain circumstances, are considered of greater importance. In the realms of speech this law is common to the tongues of all civilized nations, and harmonizes with the principle that language is a servant, used not merely for its own sake, but for worthy purposes in expressing or conveying thoughts and emotions. It therefore requires the speaker to give with definiteness and elegance the largest number of ideas with the fewest and shortest words possible.

The presence and working of this law are seen in the fact that, as civilization advances, shorter and fewer words are employed. It is an indisputable fact that, as soon as a nation or tribe takes its first step from barbarism towards civilization, the law of economy is in operation and continues thus as long as there is any visible progress.[31]

This tendency is seen still further in the word-changes which take place in all those tongues that have been reduced to writing. "Letters," says Horne Tooke, "like soldiers, are apt to desert and drop off in a long march." Compare with one another the following versions of Matt. vii. 27:

"And rayn came down, floodis camen, and wyndis blewen, and thei hurliden in to that hous, and it felle down, and the falling down thereof was grete." *Wycliffe.*

"And abundance of rain descended, and the fluddes came, and the wyndes blewe and beet upon that house, and it fell, and great was the fall." — *Tyndale.*

"And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it."—*Common English version.*

This same tendency is seen in the omission of syllables, as well as letters: *almosine* became *almosie*, then *almose*, then *almes*, now *alms*. *Straw*, *rose*, *gold*, *silver*, and *brick* formerly had the termination *en*. *Buff* was formerly *buffle*; *if* was *gifan*; *month* was *mooneth*; *stern* was *austeren*.

Modern English often reduces polysyllabic words taken from other languages to monosyllables. *Preach* from *predicare*, and *vend* from *venumdare* (Latin); *blame* from *blasphemein* (Greek); *throng* from *thringan*, and *blast* from *blaesan* (Anglo-Saxon), are familiar illustrations.

The omission of parts of compound words likewise discloses the influence of this law. *Aid* has been reduced from *aide-de-camp; doff* from *to do off*; *don* from *to do on; hand-work* from *hand ge weorc; lovely* from *love like*, and *such* from *so like*. Indeed, English speech has reduced nearly half its vocabulary to a monosyllabic form.

This law has all the more weight because these economic processes in no way diminish the clearness and power of our mother-tongue. The monosyllables of our language are filled with definite and mighty thoughts. They instinctively leap to the lips in the expression of earnestness and passion. The following are illustrations of the strength of monosyllabic speech:

"That is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires,
Let no light see my black and deep desire.
The eye winks at my hand. Yet, let that be
Which the eye fears, when it is done, to see."
Macbeth, Act i., Sc. iv.

"Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter: prepare thyself to die; for I swear by my infernal Den that thou shalt go no further: here will I spill thy soul."
Pilgrim's Progress.

See also Matt. xiii. 3–10.[32]

It is a carefully studied thought of Professor Whitney, that "if English were strictly reduced to its words of one syllable, it would still contain an abundant repertory of developed parts of speech expressing every variety of idea, and illustrating a rich phonetic system."

Advanced culture, while constructing sentences, still further shows its respect for this law by dropping all unnecessary words. The rustic English Westmorelander, to the question, "How far is it?" replies, "Why like it garly nigh like to four miles like." The conjugation of the southern slave dialect is, "I was done gone, you was done gone, he was done gone."

"Whereby I went to London, whereby I was robbed, whereby I found the man that robbed me," is the sailor's speech as quoted by De Quincey.

The excessive and indefinite use of *which*, *and which*, and the like, betrays either a lack of taste or of literary culture in the speaker.[33]

Even words in former good use are now dropped in obedience to this law. *Own*, in the phrase "my own self," "your own self," "his own self," is no longer used except for special emphasis. The phrases, "Help us (to) feel;" "They are (both) alike;" "Shut the door (to);" "To (be) let;" "Please (to) bear in mind," no longer use the particles parenthesized. The expressions, "John *his* hat," "the king *his* throne," in use two hundred years ago, and sanctioned even by Addison, are now looked upon as "monstrous syntax."

The adjective, called the enemy of the noun, is often used by the inexperienced writer when it would be omitted by the thorough scholar. Compare, in this respect, the artificial and superficial writer with some noted men of letters. True culture seeks the greatest ends by the smallest means; as the gods are said to hang the greatest weights upon the smallest wires. The correctness of the following quotation from Professor Shedd will not be questioned:

"The old and finished speaker always uses fewer and choicer words than the young orator. The language of Webster during the last half of his public life was more select and precise than it was previously. He employed fewer words to convey the same amount of meaning, by growing more nice, and careful in the rejection of those vague words which come thick and thronging when the mind is roused. Hence, the language he did use is full of meaning; as one said, 'every word weighs a pound.'"

The verbal expression required for certain conditions and emotions of the soul will always add strength

to the tenacious hold this law has upon human speech. Tender emotions, like those, for instance, breathed by Dickens in his account of the "Death of Little Nell," and oratoric passion as thundered in the Philippics of Demosthenes, instinctively economize. Wit, wisdom, and all forms of passion, seek reduction in verbal expression. "He is a monstrous villain" is moderate in comparison with "Monstrous villain!" or "*Villain!*" Whenever an illustration can be reduced to a metaphor, or a simile to a single word, there is marvellous gain of might.

The foregoing remarks lay the foundation for the following practical rules:

There should be constant effort by diminishing the quantity to improve the quality of speech. Were this law obeyed irrespective of all others, every word retained would be weighty and indispensable.

Since redundant words especially weaken an expression, they should be cut out without mercy. With this law it is as with the file and whetstone; taking something from the knife, they leave it with keener edge. "Still further eliminate," is therefore safe and wise counsel to the inexperienced writer at almost every stage of his literary composition and construction. The eliminated material, nevertheless, should be carefully preserved; it may have strength and fitness for some other composition.

These rules should be obeyed especially for two reasons.

First, no rhetorical exercise is more improving. Says Professor Shepard: "It is hard to cast away

what has cost you so many torturing throes of the brain. But more than half the writer's success consists in the unpitying and bloody use of the knife."

Second, the speaker or writer is under moral obligation to economize time — his own and that of the hearer or reader.

V. Law of Selection.

There is in the universe a wide-spread rumor that the fit ultimately prevails over the unfit. Every grand type of being and every noble impulse of mind is at war with the unfit. It is a warfare to improve, if improvement be possible; if not, then to destroy. The law inferred from the data belonging to this class of facts is termed Selection. It differs from the law of Economy in this, that it not only reduces a given quantity, but reduces it with wise discrimination.

A law of such general application must have a place and a power in the domains of speech. In general it requires the stronger or better of two words or expressions to displace the weaker or poorer, that the fitter may thereby survive. Hamerton expresses the thought thus: "In writing, the art of selection consists in giving the utmost effect to expression in the fewest words."

This law has full sway in the more forcible figures of rhetoric, and consequently in all the figures of oratory.

It is well-nigh preëminent in the grammatical and rhetorical arts of criticism. Its practical opera-

tion calls into special exercise what may be termed rhetorical sagacity, that faculty which has the ability to discover the non-essentials of a subject, and the courage to separate and lay them aside.

The inspiration of the prophet, the genius of the poet, and the linguistic instincts of the common people, often evoke expressions upon which improvement is impossible. Men may try until dooms-day, they cannot better the New Testament statement of the golden rule. The *selection* has been accomplished.

So faithfully, too, has the great English poet obeyed this, and the law of Economy, that, as Coleridge remarks, "You might as well think of pushing a brick out of a wall with your forefinger, as attempt to remove a word out of any of the finished passages of Shakspeare."

It is a rhetorical maxim that the *right* word is the "indestructible vesture of a thought."

VI. Law of Suggestion.

The physical universe, while found to hint much, fully explains little. In providence the same method holds, as also to some extent in Scriptural Revelation. The governing principle involved is termed the law of Suggestion.

In the realms of speech this law is found greatly to aid Economy and Selection. Conciseness and force in speech are found to seek especially the aid of suggestiveness. The practical workings of this law, since it requires hints rather than dictations, are delightful to the hearer, and beneficial, particu-

larly as a mental discipline, to the speaker. This law fixes attention upon the undertone in speech. It is constantly saying, Write something between the lines.[34]

VII. Law of Analogous Usage.

The discovery of correlations and correspondences between objects belonging not only to a given class or genus, but to such as are different and widely separated, is one of the triumphs of modern scientific research. In fact, reasoning from one class to another has never before rested upon as firm a scientific basis. Hence is inferred the law denominated Analogous Usage. The first task of the student under this law is to discover and classify the correspondences belonging to such objects as are brought to his attention; the second is to seek to introduce these correspondences into the products of his industry and invention.

The phases of this law in the domains of speech to which attention is directed, are somewhat restricted, being based upon the maxim that any language can do and *ought* to do what it is in the habit of doing. The tendencies to conform to this maxim are seen, for instance, in the change of irregular into regular forms of inflection and speech. Such changes take place with all tongues in about the same ratio as culture advances. English speech furnishes abundant illustration.

Every new edition of our dictionaries reduces the number of irregularities. Only recently, *learnt*, *dreamt*, *leapt*, *dropt* were in the ascendant; but

now the past tense and participle of these words are regularly formed by the termination *ed.* Between the following verbs there is at present a struggle for domination, but there can be no question as to the issue: *bended* and *bent*; *bereaved* and *bereft*; *blessed* and *blest*; *burned* and *burnt*; *girded* and *girt*; *kneeled* and *knelt.*

This law, obeyed by children, by illiterate though intelligent people, and by foreigners who are learning English, may soon allow the child to say, uncorrected, "I *rided* with my uncle," and "I *runned* down hill."

Changes in the noun, likewise, are nearly as marked as in the verb. The plural of *hoof* not long since was *hooves*, now it is *hoofs*; that of *turf* was *turves*, now *turfs*; that of *wharf* is still *wharves* in America, but *wharfs* in England. Formerly the following words had their plural in *en* (early Saxon): *eye*, pl. *eyne*; *cow*, pl. *kine*; *shoe*, pl. *shoon*; *hose*, pl. *hosen*; *house*, pl. *housen.*[35]

There is at present a struggle between the regular and irregular terminations of the following words, but the law of analogy must ultimately prevail:

	Eng. pl.	Latin pl.		Eng. pl.	Latin pl.
Datum	s	a	Memorandum	s	a
Effluvium	s	a	Panacea	s	æ
Formula	s	æ	Radius	es	ii
Fulcrum	s	a	Stigma	s	ata
Herbarium	s	a	Stratum	s	a
Hydra	s	æ	Vertebra	s	æ
Gambus	es	i	Vertex	es	ices
Mausoleum	s	a	Vortex	es	ices
Medium	s	a			

The same tendency to reach regularity is seen in adjectives while forming the degrees of comparison. *Old*, *elder*, *eldest* have yielded to *old*, *older*, *oldest*; *late*, *latter*, *last*, to *late*, *later*, *latest*; *near*, *nigh*, *next*, to *near*, *nearer*, *nearest*; *bad*, *good*, though irregular in many of the most finished languages, will ultimately adopt the regular formations.

Adverbs, prepositions, and conjunctions are also feeling the force of this law. *Scarcely* and *exceedingly* have already driven *scarce* and *exceeding* from respectable society; likewise *backwards* and *forwards* will soon be dismissed, or give place to *backwardly* and *forwardly*; *concerning*, *notwithstanding*, *according to*, *for the sake of*, are much less used than a half century ago; while *if so be that*, *in as much as*, and *if however nevertheless*, being abnormal in English speech, have almost entirely disappeared.

The normal working of the law of Analogous Usage warrants the practical rule that English-speaking people should convert as rapidly as possible the irregularities of their tongue into forms which are regular.

It may be suggested also that words introduced into English from other tongues, shall, in both structure and pronunciation, doff their foreign and don the English dress. Such was the rule with the more cultivated Greeks and Romans when introducing foreign words into their tongues. Even proper names, when much used in English speech, should be Anglicized and pronounced as if they were

English born. Attention to these requirements will not injure our mother-tongue; nay, every such improvement will hasten the day when English, owing to the wealth of its literature, its economy, its range of expression, and its past conquests, will become the international speech of the world. Does this savor of national predisposition? But M. Alphonse de Condolle, a distinguished Swiss philologist, and Professor Grimm, a leading linguist of the Royal Academy of Berlin, have both thus predicted.

VIII. Law of Variation and Contrast.

The physical universe, within certain limits, abounds in deviations from original types, and in differences between contiguous objects. The human mind is so constituted as to applaud when seeing these deviations and differences. Monotony tires in proportion to intellectual development. There is to be inferred, therefore, in matter and mind, a law which may be denominated that of Variation and Contrast. An examination of standard literature will show that speech is also subjected to this law.

Shakspeare courted the comic as well as the tragic muse; in the midst of the highest tragedy he gives us the lowest comedy. He puts the crazed King Lear and the Fool out in the same terrible storm. In Hamlet he gives us the unhappy prince and the witty grave-diggers, in jocular repartee, even amidst the solemnities of burial.

The great Teacher places side by side the Good

Samaritan and the selfish priest, and contrasts the rich man and Lazarus.

The various figures of antithesis likewise rest upon this law. They will be discussed elsewhere.

IX. Law of Unity and Harmony.

Were the last-mentioned law unrestricted, there would result wide-spread disorder and confusion. It is therefore wisely checked by another law, which is also universal. Its existence is inferred thus: No two clouds are alike, but the sky filled with clouds is an harmonious unit. Land and water scapes are interspersed in the same picture, yet they blend. The Trinity is three and one.

This unity among variety, unity either of sequence or of membership, and this blending of contrasts, point to what is known as the law of Harmony. In the realm of speech this law has always occupied a prominent place. It requires agreement between the terms used, the sentiments expressed, and the time, place, and occasion of their expression.

Its agreement with other laws is very marked. With the law of symbolization it may demand harsh words when the idea would thus be better expressed. Hiss, whistle, crash, are not euphonic words, but correctly used are preferable to any others. What so perfectly describes a falling tree as, "Then rustling, crackling, crashing, thundering down."

It demands likewise that the rhetorical style shall adapt itself to the sentiments expressed. Emotions of pleasure require elegant and beautiful expression;

illustrated in the neatness of Addison, in the grace of Charles Lamb, and in the ornateness of Everett. Emotions of grandeur and sublimity demand corresponding expressions. See Milton's "Paradise Regained" (Satan in the Wilderness), beginning, "'Tis true I am that spirit." Also the Book of Job, especially in chapters xxxviii., xxxix., xl., xli., is a marked illustration of obedience to the law of Harmony.

This law is violated whenever an educated person descends to the use of slang, cant, or puns. Some of the following words of this class are inelegances, some are vulgarities, and all are ill becoming any gentleman: *absquatulate*, *all-fired*, *bamboozle*, *blow him up*, *bobbing round*, *bet you*, *you bet*, *blazes*, *b'hoys*, *crack up*, *carryings on*, *can't come it*, *done brown*, *dumbfounded*, *do tell*, *I'm thar*, *Jerusalem! kinder good*, *knocking about*, *knocked into a cocked hat*, *let her slide*, *let her rip*, *face the music*, *go the whole hog*, *Bohemian*, *git up* and *git out*, *go back on*, *goodness gracious*, *hopping mad*, *hard up*, *hold on*, *hard row to hoe*, *hang of the schoolhouse*, *on a pinch*, *put her through*, *played out*, *poor as Job's turkey*, *rip out*, *run it into the ground*, *rumbumptious*, *settle his hash*, *lame his bacon*, *sucked in*, *slop over*, *I'll come in*, *short meter*, *try it on if you dare*, *thousand of brick*, *whapping*, *transmogrify*, *worth a red.*

Gross and profane speech in presence of this law cannot be too severely condemned. Indeed there is no law known which does not set its face against

such language. A distinguished writer says: "I resolved, when I was a child, never to use a word which I could not pronounce before my mother without offending her." This is loyalty in the realm of speech.

X. *Law of Authority.*

The opinions and practice of worthy persons are constantly appealed to as authority. In courts of law, for instance, the judgments of experts are received as evidence. In the domains of speech, the usage of a writer of commanding genius, likewise the sanction of the literary world at a given period, are held to be authoritative. The following rules are indorsed by nearly all writers upon this subject:

"Use is the law of language." — *Horace.*

"The eldest of the present, and the newest of the past language is best." — *Ben Jonson.*

"Words must be reputable, national, and present." — *Dr. Campbell.*

"In words, as fashions, the same rule will hold;
Alike fantastic, if too new or old;
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside." — *Pope.*

From a more extended generalization is derived a stricter philosophical rule, that a word or phrase is authoritative when it springs from a native germ and is in general use; it is entitled to restoration and general use when it springs from a native germ and can be understood by the common people.

XI. Law of Beauty.

Emotions of pleasure are excited by two causes, the intrinsic fitness of things, and the natural or accidental association of things. A discussion of fitness in speech, as related to association, belongs to the metaphysics of rhetoric; attention, in this discussion, is therefore confined to what is termed intrinsic or euphonic fitness. The following are noticeable examples of euphonic beauty:

"And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee."

"In these deep solitudes and awful cells,
Where heavenly pensive contemplation dwells,
And ever-musing melancholy reigns." — *Pope.*

On the other hand, such lines as —

"'Twas thou that soothedst the rough, rugg'd bed of pain."
Bowyer.

and

"His sinuous path, by blazes, wound
Among trunks grouped in myriads round,"

are manifest violations of euphonic beauty.

The general principle is soon discovered that an expression which pleases the ear is beautiful; but it pleases the ear because easily and gracefully pronounced.

"The seat of euphony," says Professor Whitney, "is in the mouth, not in the ear." That which perplexes is not regarded as beautiful; to speak with difficulty, is to hear with difficulty; but difficulty is perplexing, hence not beautiful.

There are three suggestions, therefore, as to rendering language euphonically beautiful.

First, by dropping its harsh words. But only within certain limits can this be done to advantage without breaking other laws which are of greater importance than this of Beauty. The Italian tongue so abounds with smooth and liquid sounds that variety and force are well-nigh impossible.

Second, by softening its harsh words. During the development of language there is constant tendency to secure ease of pronunciation, and consequently greater pleasure in hearing. This may be seen in the euphonic changes of nearly all languages which have grammatical rules.

Says Lord Kames: "That the English tongue, originally harsh, is at present much softened by the dropping in pronunciation of many redundant consonants, is undoubtedly true; that it is not capable of being further mellowed without suffering in its force and energy, will scarce be thought by any one who possesses an ear." Still, as this law is far from supreme, euphonic changes can be made safely only within certain limits.

Third, by mastering the pronunciation of difficult words before using them in public. A given word, on the lips of one speaker who can master it, is beautiful; on those of another, ugly. The German tongue is pleasant to the German ear, and the Arabic to the Arab; to an Italian they are intolerable. The reason in part is an imagined difficulty in their pronunciation.

While a musical ear and a disciplined mind are

of chief importance, the following practical rules for those not thus gifted may be of service:

First. A succession of similar sounds is pronounced and heard with difficulty. Such, for example, as, "I can candidly say;" "I confess the debility of my inability." Dean Alford is guilty of the following "inelegant stuttering:" "The rules of emphasis come *in*, *in in*terruption of your supposed general law of position."

Second. Certain combinations of sounds are pronounced and heard with ease; for instance, syllables combining two distinct sounds. The combination *oi* is pleasanter than *o* or *e*; *le* than *l* or *e*. Also words composed of a succession of open and close syllables, as *alternative*; likewise words composed of long and short syllables, as *altitude* and *rapidly*, with which compare the difficult words, *fruiterer* and *farriery*; again, words having an alternation of vowels and consonants: compare the difficult sounds in *quenched*, *whilst*, *placedst*, with the liquid and vowel sounds in *merrily*, *remedy*, and *bridal*; and, in fine, all words in which liquids and vowels abound are pleasing to the ear.

Third. Long words are more easily pronounced than several short, easy ones that are connected; but short words are the more forcible.

Fourth. Certain arrangements as to accent and pauses aid in pronunciation, and give pleasure in hearing. Cicero remarks that "The stops and divisions of periods were first introduced for recovering the breath and opening the lungs; and yet in their

own nature they are so musical, that, though one's lungs were inexhaustible, yet we should not wish for continuity of style without any stops, such a sympathy exists between what is agreeable to our ears and what is not only possible, but easy for our lungs."

Words having the accent alternate upon successive syllables are pleasing; note the difficulty in *cursorily*, *arbitrarily*, and *peremptoriness*.

Fifth. Sentences are pleasing, if arranged to secure ease and force at the end. Hence a sentence should have an accent at the end; to close with such a word as *peremptorily*, or with a monosyllable, unless it can take the accent, is a violation of euphonic beauty.

Sixth. It is likewise easier to speak a long sentence after having spoken several short ones.

This law furnishes the following rules as to the length of sentences: They should not be shorter than the ear expects, nor longer than the speaker's breath and strength will allow. No writers have excelled Cicero and Massillon in the choice of words and in the construction of sentences suited to public speech.

XII. Law of Automatic Movement.

The processes of nature are carried on with such ease and regularity that, to many persons, they appear necessitated and mechanical. Likewise mental operations, while for the most part known to be volitional, often become so habitual that they seem put forth without thought or effort. The playing of the musician, the knitting of the housewife, the marching

of the soldier, continued after he has fallen asleep, and other equally striking instances, suggest that man in his movements and make-up is to some extent automatic. A multitude of facts which can be readily grouped under this principle justify the statement, therefore, that the human organism when in perfect training can do, without conscious effort, what it is in the habit of doing.

As would be expected, this law, in the province of speech, holds a prominent place. Talking in some instances seems as involuntary as drawing the breath. Men, without intention or purpose, talk to themselves; in their sleep they talk. So, too, the street hawker, the excited Irish woman, and stevedores on wharf and boat, without ability to recall what is said, and without any apparent volition, like a machine, talk and talk on hour after hour. But human nature is essentially the same in the schools as on the street. So far as speech can be regarded as an invention, it will be found spontaneous rather than studied. Word-making is rarely premeditated; it is usually an intuitive and instantaneous evolution. Connected with this law of automatic movement are discovered some of the most fundamental and suggestive principles in the entire field of linguistic science. For if the English-speaking student will, first of all, cultivate lofty and pure emotions, then train his vocal organs to ready and strict obedience, and his pen to a free and ready movement, and next acquaint himself with pure idiomatic English, and master an ample vocabulary, then his rhetorical in-

stincts and intuitions will render the task of correct and lofty speech so easy and graceful as to seem freed from conscious effort.

XIII. Law of Needful Practice.

In every branch of industry it is found that continued practice is the price of perfect attainment. "There is no such security for good behavior," says the maxim, "as active service." Or, as the Saxon states it, "One can do well that only which he is in the habit of doing." Correct habits, therefore, — not rules, — are the proper preventives for all sorts of defects.

Von Bülow, the eminent pianist, has remarked that if he quits his piano for three days, the public notices a difference in his playing; if for two days, his friends notice a difference; if for one day, he himself notices a difference.

The practical application of this law of needful Practice to language leads to the statement that if one would master the arts of oral speech and of literary construction he must keep speaking and writing. There is no other path equally loyal, or equally royal. The speaker must see that his ordinary conversation, which should be free and frequent, shall feel the influence of a continued effort to be correct and chaste. Cicero was wont highly to commend the writer who perseveres in the rigorous task of composing an essay daily.

XIV. The Psychological Law.

Confined to rhetorical science and art, this law announces the principle that, if the speaker or writer would have perfect command of language, he must have perfect ideas. "To write well," says the maxim, "one must think well." But to think well implies living well. The surest condition, therefore, of clear, vital, and grand thinking, also of clear, vital, and grand speaking and writing, in both prose and poetry, is a clear, vital, and grand life.

XV. Golden Rule of Speech.

This rule, in brief, is that, first of all, the speaker must utter the truth. Any deviation is to be considered fundamentally defective and rhetorically vicious. But more: the truth must be uttered with the pure and lofty purposes of doing good and of persuading the hearer to accept and obey the truth presented. In pure eloquence will these virtues invariably be found.

CHAPTER IV.

Diction and Idiom.

The discussion of these topics, when subjected to the laws above enumerated, is rendered comparatively easy.

I. *Diction.* In the science of speech, diction relates to the selection and use of words.

Correct diction has been decided to be the use of such words as are *reputable* — those employed by speakers and writers of high national repute; and *present* — those neither obsolete nor freshly coined. The linguistic instincts of poets and of the masses will, however, often break from these restrictions, being fully justified in inventing a needed word or in restoring one that is obsolete.

The subject of diction includes a discussion of *Barbarisms* — the use of foreign words; *Archaisms* — the use of the older words of a language; *Obsoletisms* — the use of words not employed in standard prose literature or in ordinary conversation; and *Solecisms*[86] — an improper use of words. The more important and practical suggestions for the English student are the following:

First, the laws of development, analogous usage,

and harmony, require, in the formation of compound words, that their different parts shall be taken from the same tongue. For instance, the negative prefix *un* is English; *in*, with which it corresponds, is Latin. The following words, in conformity with this rule, have recently been changed, the *un* giving place to *in*: *unactive*, *unadmissible*, *unapplicable*, *unattentive*, *uncorruptible*, and *uncredible*.

The Latin *in* corresponds with the Greek and French *en*. In the case of Greek compounds, there is no question as to correct usage. But whether a given word is taken directly from the Latin, or indirectly through the French, presents a difficulty. Hence, either *in* or *en* may be compounded with *circle*, *close*, *quire*, *tomb*. The tendency, however, is increasing in favor of *in*. The student may give suffixes which can be correctly used with the following words: *unit*, *same*, *pure*, *credible*, *shoot*, and *walk*.

Several laws of language demand still further that English-speaking people shall use such words as are characteristic of their mother-tongue. The native features of English speech, the Anglo-Saxon, are natural to English people. "English words," says Hare, "sound best from English lips." The child of such parentage is far more likely to say, "I wish," than to say "I desire;" "I think," rather than "I reflect;" "I play," not "I amuse myself;" "the apple is sweet," not "delicious," "sour," not "acid."

It follows, furthermore, that scholars should heartily

sanction all efforts to have English words, especially those of Saxon origin, displace their foreign competitors.

In this connection it is a fact worthy of note that while the stock of words in late dictionaries is made up very largely of foreign elements, thinking and writing is mostly done in Anglo-Saxon. The average American knows far more foreign than Anglo-Saxon words, but uses far less. Even the most distinguished writers are using a far larger proportion of Anglo-Saxon words than were employed by the best writers of the last century. It is estimated that one fifth fewer foreign words are used now than in the middle of the last century. During the sixteenth century, Greek and Latin sentences were freely interspersed in all speeches and sermons; but such displays would be regarded at present as ostentatious and vulgar.[37]

The objection will be raised, doubtless, that the vocabulary of English is far too limited to meet the demands laid upon it by the rapid increase of knowledge.

In reply it may be said that, in the field of general literature, the childhood and home speech of the English tongue is ample.

The nativeness of much of the standard English literature establishes the fact, that if all which the English tongue has received from foreign sources, including Greek, Latin, and Norman elements, were dropped out, the popular and effective "folk-lore," the language of purpose, affection, and passion, and

the language of the more popular eloquence and poetry, would remain well-nigh intact.[88]

The Scotch love Burns, the Americans love Whittier, and the English-speaking world loves Longfellow as they love no others. Sumner is admired for his learning, Everett for his picturesque and flowing sentences, but Lincoln's speech at Gettysburg is felt to be one of the choicest specimens of eloquence ever spoken upon the American continent. But these cherished pieces of poetry and prose are among the purest, both as to their idiomatic structure and diction.

Goethe is authority for the saying that "He who is acquainted with no foreign tongue knows nothing of his own." This is not true. Among the most distinguished representatives of the mother-tongues of different nations are men who were not general linguists. Demosthenes was a master of words; he was, however, no master of foreign tongues, but built his style on Thucydides, who was remarkably pure in diction and idiom. Izaak Walton and Hugh Miller were not linguists, but they were acquainted with, nay, were masters of English speech. Dr. Richard Farmer, in his "Essay on the Learning of Shakspeare," shows that the great poet's knowledge of the ancient classics was derived, not from originals, but from translations, of which he copied even the blunders. It has been thought by not a few that it is well for the English tongue that while the ladies of the realm were reading Greek, Shakspeare's father was unable to write his own name.

Another suggestive fact is, that, while Webster's Dictionary contains one hundred and fourteen thousand words, most writers do not employ over five thousand. Milton's vocabulary was limited to eight thousand words. These facts suggest that many of the foreignisms of our tongue could be safely and easily dispensed with.

The strongest plea in favor of Latin and Greek words has been based upon their necessity for professional and scientific purposes. But those classical tongues are no longer the exclusive repositories of knowledge. Science is yearly more and more popularized, and therefore its terminology among English-speaking people is more and more Anglicized. The American mechanic studies science, but is not a linguist. The great republic of letters, in view of the general prevalence of scientific investigation and discussion, will demand that the sciences, with all their terms, shall be put into the vernacular of the common people; the language of the schools will suffer the fate of the Coptic Zend and classical Greek.

This advance can be already reported, that eminent scientists, the world over, are substituting the language of the common people in place of the technical terms of the schools and the sciences. Indeed, from the start it might have been as well, upon linguistic grounds, for the sick man to have taken *water* instead of *aqua*, and to have been told that his *retina is inflamed*, instead of being startled with the announcement that he has the *amphiblestroidites*;

night-blindness is easier to bear than *nyctalopia*. Were Americans as loyal as Germans, they would say *mineral oil* instead of *petroleum*, *water-stuff* instead of *hydrogen*, *sour-stuff* instead of *oxygen*, *star-knowledge* instead of *astronomy*, *earth-knowledge* instead of *geology*; *old-life* instead of *paleozoic*, *middle-life* instead of *mesozoic*, and *new-life* instead of *cenozoic*. We are coming to hear among the great scientists of the day the words *sun-stuff*, *star-stuff*, and *life-stuff*. The presidents of German universities address their graduating classes in the German tongue; American presidents in the Latin — why?

Plutarch, in summing up the accomplishments of Cicero, says: "He made it his business to compose and translate philosophical dialogues, and to render the Greek terms of logic and natural philosophy in the Roman language. For it is said that he first, or principally at least, gave Latin terms for these Greek words: *phantasia* (imagination), *syncatathesis* (assent), *epoche* (doubt), *catalepsis* (comprehension), *atomos* (atom), *ameres* (indivisible), *kenon* (void), and many other such terms in science; contriving, either by metaphorical expression or strict translation, to make them intelligible and familiar to the Romans." [39]

Were it true that the English vocabulary is poverty-stricken, it would be the duty of the English-speaking public, in obedience to the laws of language, not to import, but to restore certain native words which have become obsolete through the

usurpation of foreigners. All recognize *forbear*, *forbid*, *forgive*, *forlorn*, *forsake*, *forsooth*, and the like, as established English words of primitive origin. The following words, once in use, are equally deserving restoration: *for-judged* (unjustly judged), *for-pined* (wasted away), *for-watched* (weary with watching), *for-wept* (exhausted with weeping), *for-worn* (tired out), *for-do* (to undo), and *for-dwined* (dwindled away).

Geology has restored *out-crop*; *out-flank* has been retained in military science, and *out-bound* and *out-fit* in navigation; *outing* and *inning* have been revived through the ball game.

If occasion calls for the use of the old words *out-go* (in opposition to *income*), *out-power* (to excel in power), *out-rive* (to tear apart), *out-take* (to except), and *out-wear* (to wear out), why not freely welcome them?

In the poet Spenser's day the words *dapper*, *scathe*, *askance*, *embellish*, *forestall*, and *fain*, now authorized, were condemned as obsolete. In the seventeenth century the following words, which had been used by Chaucer and his contemporaries, were also classed as obsolete: *anthem*, *carve*, *blithe*, *bland*, *sphere*, *transcend*, *thrill*, *dovetail*, *ledge*, *tissue*, *plumage*, *resource*, *tapestry*, and *villany*; they are now regarded as indispensable.

Every linguistic law bearing upon this subject is positive in requiring the restoration of native words when they can as well take the place of those which are foreign. There is neither law nor reason

that does not allow the following words to have at least equal rank with their foreign competitors: *out-come* (result), *out-do* (excel), *out-ed* (expelled), *out-break* (eruption), *out-cast* (degraded), *out-flow* (efflux), *out-lander* (foreigner), *out-lay* (expenditure), *out-line* (delineation), *out-ness* (externality or objectivity), already restored by Sir William Hamilton; *inness* (internality or subjectivity), *out-word* (extrinsic), *out-wrest* (extort), *wan-hope* (despair), *wan-trust* (jealousy), *again-rising* (resurrection), and *again-bite of inwit* (remorse of conscience).

"There is an angel in that piece of marble," said Michael Angelo; and there was. There is in the English tongue untold wealth of diction; let loyal artists bring it out.

II. *Idiom.* It is the peculiar mould in which the sentences of a given tongue naturally shape themselves. It differs from dialect in being less local and temporary, and in being far more fundamental. Every distinctly marked tongue is found to have an idiom peculiar to itself. Idiom involves, therefore, the science and art of phrasing sentences in harmony with the genius of a given tongue.

Cicero and Quintilian asserted that purity of idiom is to be found chiefly among women and children. It is also remarked by De Quincey, "that the pure idiom of our mother-tongue survives only amongst our women and children; not, heaven knows, amongst our women who write books." "Would you desire at this day," he continues, "to

read our noble language in its native beauty, picturesque form, idiomatic propriety, racy in its phraseology, delicate yet sinewy in its composition, — steal the mail-bags and break open all the letters in female handwriting."

Hence, such a construction of sentences as is common among unlettered but intelligent people, and such as is sanctioned in England and America by scholarly usage, must be regarded as standard English idiom.

So many tongues, bringing with them peculiar modes of expression, have met and mingled in the English that it seems excessive in idioms. They have, nevertheless, been adopted and established. "Try to alter the smallest rule of English," says Max Müller, "and you will find it is physically impossible." The attempt to adjust the words of an idiom to grammatical rules would be an attempt to rob our tongue of some of its choicest elements of life and strength. But further idiomatic immigration may be wisely guarded against.

In literature, the poems of Chaucer, Spenser, Shakspeare, Milton, Byron, and Lowell, and the prose writings of Bunyan, De Foe, Benjamin Franklin, Charles Lamb, and Henry Newman, are ranked among the most idiomatic of standard English literature.

Several of the laws of language call for the restoration of certain idiomatic phrasings which have fallen into practical disuse. For illustration: "Did you ring?" (indefinite) should give place to "Did

you bell?" (definite); and "It blows" (indefinite) to "It winds" (definite).

A scholarly effort to purify English idiom will meet with general approval; for the popular mind is shy of alien words and idioms, but the native and half-forgotten ones will always receive hearty welcome.[40]

It need not be a matter of surprise, therefore, that Dryden and Pope, who modelled their verse after Continental poetry, are less popular than many other English and American poets of no greater ability. Chaucer pleaded for the speech of his fathers; Spenser was a disciple of Chaucer; Milton was a diligent student of both Chaucer and Spenser; Cowper, Longfellow, and Whittier, likewise clinging to the purity of English diction and idiom, are the poets most highly cherished.

CHAPTER V.

SYNTAX.

WHEN both diction and idiom are faultless, the rhetorical perfection of speech is well-nigh, though not absolutely, assured. The arrangement of each sentence, and of the entire literary production, call for a discussion of additional topics. The first relates to the construction of sentences, termed Syntax. It treats of the choice and arrangement of words into sentences according to established usage.

By way of preliminary remark, it should be borne in mind that every sentence has its subject-nominative and its predicate-verb; it may also have its object. The subject-nominative may have about it a cluster of modifiers, as also may the predicate-verb and the object.

A part of a sentence not containing a proposition, is a phrase. A part of a sentence containing a proposition is a clause. A combination of two or more sentences is a paragraph. Grammatically, sentences are of three kinds: *simple*, those having one nominative-subject and one predicate-verb, as, "Life is short;" *complex*, those having one nominative-subject, one predicate-verb, and one or more dependent or modifying clauses, as, "Life is short at the longest;" *compound*, those having two or more nomina-

tive-subjects and predicate-verbs, as, "Life, which is short, should be well employed." The syntax of a sentence is therefore faultless when it has these two principal factors — the nominative-subject and the predicate-verb, with their respective modifiers — correctly grouped about them. It follows that the English sentence is so simple that he who knows not one rule of grammar, if he has keen sense and knowledge of facts, may surpass the graduate of our best colleges in pure, simple, strong, and correct utterance. "In speaking or writing English," says Herbert Spencer, "we have only to choose right words, and put them in right places."

This subtle quality in the construction of the English language, of which as yet grammars have scarcely taken note, has been well stated by Richard Grant White: "Each word is charged with a meaning which gives it a tendency toward some of those in the sentence, and particularly to one, and which repels it from the others; and he who subtly divines and dexterously uses this attraction, filling his words with a living but latent light and heat, which makes them leap to each other and cling together while they transmit his freely-flowing thought, is a master of the English language, although he may be ignorant and uninstructed in its use."[41]

This topic of Syntax is subdivided into:

I. Principles of Choice.

The general considerations belonging to this subtopic have been discussed under *Diction and Idiom.*

II. Principles of Arrangement.

While correct usage allows such wide latitude in the logical and rhetorical construction of English sentences as greatly diminishes the rules of Syntax, still there are a few general directions as to the order of words in sentences which may be of service.

The law of Symbolization requires that: 1. The verbal sign and the thought signified should, as to their position, exactly correspond. Lord Kames states the rule thus: "If conformity between words and their meaning be agreeable, it must of course be agreeable to find the same order or arrangement in both." 2. The order of nature should govern the order of expression. In the nature of things, perplexity, for illustration, is the result of obscurity; hence, "The book is obscure and perplexing," is preferable to "perplexing and obscure." 3. The order of thought should govern the order of expression. Hence, both the direct and indirect forms of speech are correct in English idiom. The direct order requires, first the subject, then the verb, lastly the object; but if the object impresses the mind the more powerfully, then it may precede. "Water give me;" the opening sentence of Paradise Lost; King Lear, Act III. Scene II., beginning, "Such bursts of horrid thunder," etc.; Gen. xlvii. 9; Matt. xxi. 9; Mark ix. 4; Acts iii. 6; 1 Sam. xxv. 25; Nehemiah xiii. 26; Zech. i. 5, are illustrations of this rule.

The law of Development requires:

1. That transitions shall be from generals to particulars. "Sad and weary (general) was the march to Valley Forge (particular). Hungry and cold (general) are the poor fellows (particular) who had been so long keeping the field." — *Irving.*

Upon this principle qualifiers usually precede the expressions qualified — the adjective preceding the noun, and adverb the verb. A white (general) house (particular). See Ps. xliii. 1, 2; 2 Cor. vi. 4. But in short or simple sentences, the law of Variation allows the adjective to follow the noun, and the adverb the verb.

2. Periodic sentences — those whose sense is suspended until the period is reached — should be preferred. The following is an example of an unperiodic sentence:

"We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather."

It is rendered periodic thus:

"At last, with no small difficulty, after much fatigue, through deep roads, and bad weather, we came to our journey's end."

3. Climax should be sought. See "Figures of Oratory," Vol. II.

The law of Definiteness suggests the following rules:

1. The nominative-subject, the predicate-verb, and the object should each have closely grouped about it its respective modifiers.

2. The *principal*, or, as Blair calls them, the

capital, words in a sentence should be "so placed as to stand clear and disentangled from any other words that would clog them."

3. Dependent clauses should be kept distinct from one another. In the following sentence, from Thoreau, one is at first at a loss to know with what word the italicized *that* is connected:

"We could see . . . that the river made an abrupt turn southward around the northwest end of the cliff on which we stood, or a little above us, so that we had cut off a bend, and *that* there was an important fall in *it* a short distance below us."

4. A parenthetical expression should, as Blair remarks, "never hang loose in the middle of a period." Wilkie Collins thus violates this rule:

"Miss Meadowcroft searched the newspapers for tidings of the living John Jago *in the privacy of her own room*."

The law of Economy requires that there should be in the sentence words enough, no more no less, than are necessary clearly to express the meaning intended.

The law of Selection, working with other laws, suggests the following rules:

1. When each of two words or idioms is in good use, the least equivocal should be preferred.

2. If equally authorized and equally perspicuous, the law of Analogy should be followed.

3. If equally authorized, perspicuous, and analogous, the laws of Economy, Beauty, and Authority, in the order here given, should be followed.

The law of Variation and Contrast demands that

a given literary production shall be made up of a variety of sentences as great as the other laws allow.

The law of Unity and Harmony furnishes the foundation for the following rules, quoted in the main from *Blair's Rhetoric:*

1. In the course of the same sentence, do not shift the scene.

2. Avoid crowding into one sentence heterogeneous ideas.

3. Avoid excess of parenthetical clauses.

4. Do not add members after a full and perfect close.

The difference between grouping a miscellany and unifying a composition is thus suggested by De Quincey:

"Every man, as he walks through the streets, may contrive to jot down an independent thought, a short-hand memorandum of a great truth. . . . Standing on one leg, you may accomplish this. The labor of composition begins when you have to put your separate threads of thought into a loom; to weave them into a continuous whole; to connect, to introduce them; to blow them out or expand them; to carry them to a close."

The law of Beauty allows *occasional* poetic or balanced sentences. Dr. Johnson's well-known parallel between Dryden and Pope ends as follows:

"If the flights of Dryden, therefore, are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight."

Although an occasional balanced sentence in prose is pleasing and emphatic, its continuous recurrence, resulting in poetic rhythm, is condemned. "A true poet," says Coleridge, "will never confound verse and prose; whereas it is almost characteristic of indifferent prose writers that they are constantly slipping into scraps of metre."

The great poets, especially Chaucer, Spenser, Shakspeare, and Milton, in the purity of their prose are among the most faultless writers. They quickly detect the rhythm and destroy it, as De Quincey says, "by knocking out a word here and there."

We may conclude the discussion as to arrangement with the rule that, first of all, clearness in verbal expression is to be sought, then economy and emphasis, lastly harmony and euphony.

III. Length of Sentences.

There is general agreement that long sentences are more majestic, short ones more emphatic; continuous long sentences fatigue, continuous short ones distract the mind. Reed, in his *English Literature*, speaks of the construction of long sentences of an earlier date, which express a continuous and well sustained flow of thought and feeling, as a lost art.

Coleridge condemns the general lack of continuity in the sentences of modern literature. "In your modern books," he says, "for the most part, the sentences in a page have the same connection with

each other that marbles have in a bag — they touch without adhering." [42]

English literature, however, since the days of Coleridge, shows a return to the sentences of commendable length.

Rules governing the length of sentences must, from the nature of the case, be few and general. The following will be found based upon the laws of speech already enumerated:

1. In proportion to the diversity and distinctness of items, especially when addressed to undisciplined minds, should sentences be short. The reason for this is thus stated by Herbert Spencer: "The longer the time that elapses between the mention of any qualifying member and the member qualified, the longer must the mind be exerted in carrying forward the qualifying member ready for use."

2. When the parts of a sentence constitute a natural unity and are firmly knit together by connectives or correlatives, especially when there is evolution of thought, one phrase explaining and generating another, thereby resulting in a climax, then long sentences are not only justifiable, but for certain purposes demanded. The paragraph, —

"Zenobia assumed the government after the murder of her husband. She avenged his death. She soon made herself formidable to all the nations within her reach. She was queen of Palmyra. She was one of the most remarkable women Asia ever produced,"

has been thus corrected:

"Zenobia, the queen of Palmyra, and one of the most

remarkable women Asia ever produced, assumed the government after the murder of her husband, avenged his death, and soon made herself formidable to all the nations within her reach."

3. The rules of elocution — they are not supreme — require that sentences, in spoken address, should be of such length as can be easily pronounced in a single breath. The rule is based upon the principle that what is easy for the breath is graceful to the ear.

4. Long sentences seem to fit best the conclusion, and those which are shorter the introduction, of a literary production.

5. The due mixture of long and short sentences in each paragraph harmonizes best with the laws of speech.

6. Long sentences would better be used to state a formal proposition, followed by short ones to explain or enforce it.

7. Inexperienced writers would better err upon the side of too short, rather than of too long sentences.

IV. Beginning and Ending of Sentences.

As to the beginning and ending of sentences there seem to be scarcely any rules in English speech. The only one generally agreed upon covers the close of a sentence, and is this: Avoid concluding a sentence with an insignificant word. But with the greatest freedom English idiom allows a sentence to close with a particle, especially when used emphatically or antithetically, or when intimately related to some

important word in the sentence. Lord Bacon says: "Houses are built to live in, and not look on;" also, "Revenge is a kind of wild justice, which the more man's nature runs to, the more ought the law to weed it out." Donne, one of the great English divines, says, "Hath God a name to swear by? Hath God a name to curse by? Hath God a name to blaspheme by?" Dr. Arnold says, "Knowledge must be worked for, studied for, and more than all it must be prayed for."

V. Supplemental Aids used in the Construction of Sentences.

The meaning of a sentence in spoken address is brought out not only by the choice and arrangement of words, but also by the arts of elocution. These are discussed in Vol. II.

In written speech the construction of a sentence, and even some peculiarity of thought or some peculiar use of words, are indicated to the eye in three ways:

1. By the use of Capital Letters. Formerly every noun, in both writing and printing, begun with a capital letter; but at present only the following words:

(1) The first word of every entire sentence; as, *The words of the prophet came unto me, saying.*

(2) The first word of every independent expression; as, *The words of the prophet.* Hence the first word of every book, chapter, letter, note, or other piece of writing, and the first word after a period, also after a note of interrogation, or an exclamation,

when the sentence before and the one after the note are independent of each other, should begin with a capital.

(3) The first word of every dependent part of a sentence, if very prominent; as, —

Verbs are divided into, Regular, which are formed, &c.; and Irregular, which are not formed, &c. Be it enacted, That, &c.

Hence, the first word of a quotation, introduced after a colon; as, —

Always remember this ancient maxim: "Know thyself."

When a quotation is not introduced in the direct form, but follows a comma, the first word should not begin with a capital; as, —

Solomon observes, that "pride goes before destruction."

(4) Proper names, and adjectives derived from proper names; as, America, American.

When the parts of a proper name have become consolidated, only one capital should be used; as, Northampton; Southbridge; Newcastle. When the parts remain separate, each should begin with a capital; as, South Berwick; New York; and New Haven.

(5) Titles of honor, office, respect, and distinction; as, his Excellency, the President. Hence all appellations of the Deity should begin with a capital.

(6) Every substantive and principal word in the titles of books; as, Euclid's Elements of Geometry; Goldsmith's Deserted Village. (7) The first word of every line in poetry. (8) The letters *I* and *O*, when used as words. (9) Any common

noun used to denote an object personified, or an object if specially emphatic; as, —

Cheered with the grateful smell, old *Ocean* smiles.

In the *Creed* the same distinction is properly observed.

2. By the use of Italics. They are used:

(1) When special emphasis is intended; as, —

This *tenuity* was the only *hard word* that I heard him use during this interview.

A *greater* emphasis is indicated by the use of Small Capitals; as, —

I will rear my structure of better materials than painted cards; in a word, I will write HISTORY.

(2) When a word is used in a peculiar sense. (3) When an invented word is introduced. (4) When words are borrowed from foreign languages:

The *res dura et regni novitas* is the great apology of Cromwell.

In the Bible, the words in Italics are those supplied by the translators to explain the sense of the original.

(5) Generally, when writing the names of ships, newspapers, periodicals, &c.; as, —

A full report of his speech will be found in to-day's *Tribune.*

(6) Sometimes in writing parenthetical words and phrases; as, —

The chairman (*at the highest pitch of his voice*) shouted, "Order!"

(7) When, for purposes of illustration, examples are introduced.

3. By the use of Punctuation Marks. The fundamental principle on which the rules of punctuation are based, is, that parts closely connected in sense do not require separation; but parts in which there is any interruption or modification of the sense, should be indicated by appropriate points.

The chief points of punctuation are:

(1) Period [.]. This sign, except in direct questions and exclamations, is used: *a*) When a sentence, with respect to the construction and the sense intended, is complete; as, *God made all things.* *b*) After all abbreviations; as, A. D.; M. A. *c*) After headings and sub-headings. *d*) Between sentences which are connected by even conjunctions; as, —

Our position is, that happiness does not consist in greatness. *And* this position we make out by showing, that even what are supposed to be the peculiar advantages of greatness, the pleasures of ambition and superiority, are in reality common to all conditions. *But* whether the pursuits of ambition are ever wise, is a different question.

(2) Sign of Interrogation [?]. It is used in place of the period if the sentence asks a question. It is also used in the midst of a sentence; as, —

If we value, then, as who does not value? our renown among mankind; if we exult, as who can help exulting? in the privileges which the providence of God has conferred on the British nation; &c.

(3) Sign of Exclamation and Admiration [!]. It is used in place of the period if the sentence expresses an emotion of surprise or admiration. It is sometimes used even in the midst of a sentence; as, —

When, lo! a sudden blast the vessel blew.

(4) Comma [,]. This sign is used in general to distinguish serial sense, completed sense, broken sense, or remote sense, and to clear up ambiguous sense. It is employed, therefore: *a*) Before the verb in a simple long sentence, when the nominative case is accompanied by inseparable adjuncts; as, —

A steady and undivided attention to one object, is a sure mark of superior genius.

Cicero, *the eloquent Cicero*, suffered an ignominious death.

b) Before the relative, when the clause immediately after it is used as explanatory of the antecedent clause; as, —

He, *who* disregards the good opinion of the world, must be utterly abandoned.

But when the relative is so closely connected with its antecedent that it cannot be transposed, the comma is not used; as, —

I have carefully perused the *book which* you lent me.

c) Before *that*, used as a conjunction; as, —

Be virtuous, *that* you may be happy.

d) Before every three figures, counted from the right, when there are more than three, except in dates; as, —

The amount of stock issued by the several States, from 1820–1825, was somewhat over $12,000,000.

e) Between the simple members of a compound sentence, except when the members are closely connected; as, —

Crafty men contemn studies, simple men admire them, and wise men use them.

Close connection renders the comma unnecessary; as, —

Revelation tells us how we may obtain happiness.

f) Between two words of the same part of speech, whether nouns, adjectives, verbs, participles, or adverbs, when the conjunction is not expressed; as, —

He is a plain, honest man.

But when the conjunction is used, the comma is not inserted; as, —

He is a plain and honest man.

g) To indicate the place when a verb is understood; as, —

Reading makes a full man; conference, a ready man; and writing, an exact man.

h) To separate three or more nouns, adjectives, verbs, participles, or adverbs, whether used with or without the conjunction; as, —

Poetry, music, and painting, are fine arts.

i) To separate words connected in pairs; as, —

Anarchy and confusion, poverty and distress, desolation and ruin, are the consequences of civil war.

j) To separate from the rest of the sentence words used in direct address; as, —

My son, hear the counsels of thy father.

k) To separate simple members of a long sentence connected by comparatives and phrases placed in opposition or contrast; as, —

Though deep, yet clear; though gentle, yet not dull;
Strong, without rage; without o'erflowing, full.

But if the sentence is short, the comma is omitted; as, —

How much better is wisdom than gold!

l) To separate adjuncts or explanatory phrases, either at the beginning, middle, or end of a simple sentence; as, —

With gratitude I remember his goodness to me. I remember, *with gratitude*, his goodness to me.

Hence the words, *nay*, *so*, *hence*, *again*, *first*, *secondly*, *formerly*, *now*, *lastly*, *in fact*, *therefore*, *wherefore*, *however*, *besides*, *indeed*, and all other words and phrases of the same kind, when emphatic or considered of importance, should be separated from the context by a comma. Such expressions as the following do not require the comma:

There is *surely* a pleasure in acting kindly; Idleness *certainly* is the mother of all vices; He was *at last* convinced of his error.

m) To separate the two parts of a sentence, which have their natural order inverted; as, —

To God, nothing is impossible.

The natural order is, —

Nothing is impossible to God.

n) After a short expression used in the manner of a quotation; as, —

Plutarch calls lying, the vice of slaves.

o) After a single name in apposition, accompanied with an adjunct; as, —

Paul, the apostle to the Gentiles, was the great Plato of the Christian faith.

But without an adjunct, the comma is not used; as,—

The apostle Peter.

(5) Semicolon [;]. This sign is used:

a) To separate parts of a sentence when one or more of its parts need to be still further separated by a comma; as, —

He became master of the province of Ulster, and was solemnly crowned King of Ireland; but found himself amid his successes obliged to entreat the assistance of King Robert with fresh supplies; for the impetuous Edward, who never spared his own person, was equally reckless of exposing his followers.

b) In place of a colon or period when a connective word is used; as, —

He dismissed his army to the great increase of the general confusion; and finally, terrified by the recollection of his father's fate, he resolved to withdraw himself from the kingdom.

It is employed by some writers even without a connective; as, —

It is a question of pure curiosity; it never can be decided; and as its decision is perfectly indifferent and immaterial to any practical purpose, so, it might have been expected that the discussion should be conducted without virulence or abuse.

c) Formerly, in place of the colon, before short or informal quotations, addresses and specifications, or enumerations, though this usage is now nearly obsolete; as, —

Just before the dawn, Kamber Ali Beg galloped up, exclaiming; "The enemy are upon us; rouse up."

d) In place of the comma, when the sentence is long enough to demand a well-marked separation; as, —

Charles had no idea of sanctioning these bills and thus acknowledging the legitimacy of the war which had brought him to this extremity; but he knew that the Scottish commissioners had strongly opposed them.

(6) Colon [:]. This sign is not much used at present, except: *a*) To separate the terms of a proportion; as, A : B :: C : D. *b*) Before examples following the expressions, *as follows; the following examples; in these words*, &c.; as, —

Perform the following exercises: He used these words: Mr. President: I am now prepared to answer the gentleman.

(7) Marks of Quotation [" "]. These signs, placed before and after words, phrases, or sentences, indicate that the language is borrowed from another. Single quotation points [' '] mark a quotation within a quotation. If, however, a quotation is made from still a third source, the double marks are again put in use; as, —

"This friend of humanity says, 'When I consider their lives, I seem to see the "golden age" beginning again.'"

Titles of books or of periodicals, and names of vessels, usually require marks of quotation, unless they are italicized; as, —

"Waverley" was reviewed in "The Edinburgh."
"The Constitution" is a famous ship of war.

(8) Crotchets or Brackets [ ]. They are used to enclose a sign, word, or phrase interpolated for the

purpose of explanation, correction, or supplying an omission; as,—

It is said, "The wisest men [and, it might be added, the best too] are not exempt from human frailty."

(9) Sign of Parenthesis [( )]. It is used to enclose some necessary remark in the body of another sentence; commas are now commonly used instead of parentheses.

(10) Hyphen [-]. This sign is used: *a*) At the end of a line, to show that the rest of the word is at the beginning of the next line. *b*) To connect compound words; as,—

He wears a *broad-brimmed, low-crowned* hat.

(11) Dash [—]. The dash, either alone or combined with other signs, is used:

a) Where the construction or the sense is suddenly changed or suspended; as,—

This world, 'tis true, was made for Cæsar — but for Titus too.

b) When a sentence terminates abruptly; as,—

"I looked and prayed like thee — but now"—
He hung his head.

c) To set off a parenthesis, especially when emphatic, or when there are other points within it; as,—

He was dressed — and, indeed, so were they nearly all — in coarse homespun.

d) Before echoes, or where *that is* or *namely* is understood; as,—

All the rest was mere flourish — mere palaver.

The brook had nothing to do beyond what I have

said, — to flow, to look limpid, and to murmur amid fragrant flowers.

e) Between a title and the subject-matter, or the subject-matter and the authority for it, when both are in the same paragraph.

(12) Paragraph [¶]. Is used to denote the beginning of a distinct thought. Usually indicated in modern literature by placing the first word of the paragraph a little within the line of the other words on the page.

(13) A line of stars or dots [****] [. . . .] indicates that some part of a quotation is omitted.

CHAPTER VI.

Grammatical and Rhetorical Rules.

The laws of speech as already announced, and the principles involved in the foregoing discussion of Diction, Idiom, and Syntax, furnish substantial grounds upon which to base further specific rules belonging to the Grammar and Rhetoric of speech.

This topic, for convenience, may be subdivided into rules relating to:

I. Verbs.

1. The Helping Verbs. Writers, excellent in other respects, often err in the use of this class of verbs. Sir E. W. Head, in a little treatise on "*Shall* [Saxon *sculan*, to be obliged] *and Will* [Saxon *willian*, to determine]," clearly states and illustrates the distinction between these two auxiliaries and their derivatives *would* and *should:*

"*Will* in the first person expresses *a resolution* or *a promise;* as, —

I *will* not go = It is my *resolution* not to go.
I *will* give it you = I *promise* to give it you.

Will in the second person *foretells*; as, —

If you come at twelve o'clock, you *will* find me at home.

Will in the second person, in questions, anticipates a *wish* or an *intention;* as, —

Will you go to-morrow? = Is it your *wish* or *intention* to go to-morrow?

Will in the third person *foretells*, generally implying also *intention;* as, —

He *will* come to-morrow,

signifies *what is to take place*, and an *intention.*

Would is subject to the same rules as *will.*

Would is often used to express a *custom;* as, —

He *would* often talk about these things = It was his *custom* to talk of these things.

Shall in the first person *foretells*, simply expressing *what is to take place*; as, I *shall* go to-morrow. No *intention* or *desire* is expressed by *shall.*

Shall in the first person, in questions, asks permission; as, —

Shall I read? = Do you *wish* me, or will you *permit* me, to read?

Shall in the second and third persons expresses *a promise*, *a command*, or *a threat;* as, —

You *shall* have these books to-morrow = I *promise* to let you have these books to-morrow.

Thou *shalt* not steal = I *command* thee not to steal.

He *shall* be punished for this = I *threaten* or *promise* to punish him for this offence.

Should is subject to the same rules as *shall.*

Should frequently expresses *duty;* as, —

You *should* not do so = It is your *duty* not to do so."

The variation in the use of *will* and *shall* in the first and second persons seems to be philosophical.

As culture advances there is a tendency to shrink from speaking presumptuously of the future, also a tendency to hide one's own volition; as, —

I *shall* go; that is, I am under obligation to go, — I cannot help it.

But on the other hand, good breeding forbids that such obligation should be charged upon another; hence, —

You *will* go; that is, You will *choose* to go.

See Judges vi. 37; Isa. xl. 8, 10, 11.

Can and *could* [Saxon *cunnan*, meaning knowledge, thence ability]; *may* and *might* [Saxon *magan*, to be strong if hindrances are removed]; *must* [Saxon *motan*, ability under existing circumstances]; and *have* and *had* [Saxon *habban*, to possess], should each be used in harmony with its specific and primitive sense. For correct use, see Matt. xxvi. 42; John iii. 7; Acts iv. 12; 1 Tim. iii. 8. Inaccuracies of translation are found in Ps. lxxxiv. 10; John v. 40.

2. The verbs *lay* and *lie* are distinct in meaning and application; they cannot, therefore, be used indiscriminately. *Lie* is intransitive; it has a subject but no object. *Lay* is transitive, and means, *to make some object lie;* it has, therefore, both a subject and an object. The past tense of *lie* is *lay*, and its past participle is *lain*. The past tense of *lay* is *laid*, and its past participle is *laid*. Thus, the bricklayer *lays* bricks, and being *laid*, they *lie*. The book *lies* on the shelf; it was *laid* there a week ago, and has *lain* ever since.

3. The verbs *sit* and *set*. *Sit* is intransitive; *set*, transitive or causative. Hence, the coat *sits* (not *sets*) well or ill; The hen is *sitting* (not *setting*). See Jer. xvii. 11; Luke vii. 15.

Set has an object as well as subject. See Gen. iv. 15; ix. 13.

There is an apparent or real exception when the verb involves the idea of continued motion or of special activity; hence, The sun *sets* (not *sits*); The rainy season *sets* in; The day *sets* well.

4. There are frequent mistakes in the use of the verb which call for the following more general rules:

(1) As to Number. *a*) The number of the verb is affected by the subject, and not by the predicate noun; as, —

Apples *are* fruit. His meat *was* (not *were*) locusts and wild honey.

b) A singular subject, though modified by a noun in the plural, requires a singular verb; as, —

Each of his brothers *is* (not *are*) well.

c) A singular and a plural nominative, connected by a disjunctive particle, require a verb in the plural, and the plural nominative should be placed next the verb; as, —

Neither the *captain* nor the *sailors were* saved.

d) The plural of distinction allows the grammatical inaccuracy, "you were present," but not, "I were present."

e) When two terms are used to represent one subject, the verb should be in the singular; as, —

Why *is* dust and ashes (man) proud?

f) When there is plurality running through a sentence whose subject is singular, guard against using the plural verb; as, —

One economist after another — Thornton, Cairnes, Leslie, Macleod, Lange, Hearne, Musgrave — *have* protested against some one or other of the articles of the old Ricardian creed.

g) Nouns plural in form, but singular in signification, may be joined with either a singular or plural verb. *Amends*, *riches*, *pains;* and the names of certain sciences, as *mathematics*, *metaphysics*, *ethics*, *politics*, *optics*, &c., belong to this class.

Means, when it points out the instrumentality of one agent, is construed as singular; of more than one, as plural. *Mean*, in the *singular form*, is commonly used to signify a middle between two extremes. *News* is now generally construed in the singular number. *Alms*, *riches*, are really singular, though now used commonly in a plural sense. *Thanks* is considered a plural noun, though used to denote one expression of gratitude.

h) A collective noun is singular in sense, and therefore should take a singular verb when the *collection* is spoken of; it should take a plural verb when the *individual persons* or *things* of the collection are spoken of.

i) It is sometimes difficult to determine whether a noun expresses *unity* or *plurality*. It is now considered generally best to use the plural where the singular is not *manifestly* required.

(2) As to Mode. Only when a concurrence of both contingency and futurity is implied in the words

if and *though*, are they to be followed by the subjunctive. Whether futurity is implied or not, must be ascertained from the context. In accurate composition, the mood employed will give the meaning of the sentence; as, "I will do it if the master *desires* me" (i. e. at present). Here there is uncertainty only whether he *does desire me.* "I will do it if the master *desire* me" (i. e. at a future time). Here there is uncertainty whether he *will desire* me or not. Consequently there is both doubt and futurity. *If* and *though*, when referring to what is fixed and certain, are equivalent to *notwithstanding*, and consequently the verb follows in the indicative; as,—

Though he *was* rich, yet for your sakes he became poor.

(3) As to Tense. *a*) Immutability, actual or supposed, requires the present tense, "He saw that virtue *is* advantageous."

b) The mingling of different tenses in the same sentence, or of different forms of the same tense, is an error. Matt. v. 23.

c) The tense of a dependent verb is subordinate to that of the principal verb; hence in the following cases the perfect infinitive must not be used for the present; as, —

He was too young to *have felt* his loss. It should be, to *feel* his loss.

I expected to *have found* him. It should be, I expected to *find* him.

I intended to *have visited* him. It should be, I intended to *visit* him.

I should have very much liked to *have seen* him. It should be, to *see* him.

d) Upon the same general principle, —

I hoped you *would have* come, should be, I hoped you *would* come.

(4) Miscellaneous Instances. *a*) The object must not be written as if it were the subject of a verb; as, —

Let *he* who made thee answer that.
Let *they* who raise the spell beware the Fiend.
Thou, Nature, partial Nature, I *arraign*.

b) The predicate substantive after a verb should be in the same case as the subject before it; as, —

It is *I*; not, *It* is *me*. I took *it* to be *him*.

c) The omission of an essential part of the verb from a sentence with no grammatical provision for the omission, is an error; as, —

This dedication may serve for almost any book that *has*, is, or shall *be* published.

d) Neuter verbs, as well as nouns, if quantity and not manner is expressed, should be qualified by adjectives rather than by adverbs. "It sounds *harsh*, not *harshly*." "She looks *cold*, not *coldly*."

e) Such expressions as "the bell is being tolled," "the anvil is being struck," "the house is being built," "the deed is being done," "the storm is being brewed," are not met with in English speech earlier than 1815. They are violations of correct idiom. Illiterate people are therefore correct in saying, "the bell is tolling," "the house is building," &c. Macaulay correctly follows the idiom when writing, "Chelsea hospital was building." Compare also, 1 Kings vi. 7; 1 Peter iii. English

idiom allows likewise the expression, "the bell is *a* tolling;" the *a* being a contraction of *on* or *in*.

f) *As follows, as regards, as appears*, &c., are treated by Dr. Campbell and Mr. Murray as impersonal verbs, always to be used in the singular. This, however, is contrary to the established usage of our best writers, who frequently use them in the plural form; as,—

The circumstances were *as follow*.

Dr. Crombie considers *as* to be a relative pronoun, and that the verb following it should be singular or plural, according as its antecedent is in the singular or plural number; thus:

His description was *as follows;* i. e., was this which follows. His words were *as follow*; i. e., were those which follow.

Dr. Bullions regards such phrases as elliptical, and in parsing supplies the ellipsis thus:

The words were such as those which follow; or, were the same as those which follow.

As concerns, as regards, used commonly in the singular, may also as well be considered elliptical, the ellipsis being supplied thus:

As it *concerns;* or, *As* far as it *concerns, regards*, &c.

As (it) *appears*, is always in the singular.

In the plural, the noun or pronoun is commonly expressed thus,—

These things, as *they* concern; or, As far as *they* concern us; for, As far as *these things* concern us.

g) Avoid the use of *no*, to express negation, with a verb or a participle; as, —

I shall not change my course of action, whether you do or *not;* not, whether you do or *no*.

h) Be that as it *will*, is a common but an inaccurate expression. It ought to be, "Be that as it *may*," or, "*may* have been."

i) *Past* is an adjective; *passed*, the past tense or past participle of the verb; and they ought not, as they frequently are, to be confounded with each other.

j) *Had rather* is often incorrectly used for *would rather*. This inaccuracy occurs in the translation of Ps. lxxxiv. 10: "I had rather be a doorkeeper," &c. Strike out the *rather*, thus: "I had (rather) be," and the mistake appears.

The same is true of *had better*, as used for *would better*.

II. Nouns.

Law and usage furnish the following rules as to —

1. The Number of the Noun.

(1) When nouns of foreign origin are used in the plural form, the construction of the sentence should harmonize therewith. The following expressions are therefore defective: "*An* enfeebled *stamina*;" "the *vertebræ was* dislocated;" "there *is an addenda;*" "this *was a* remarkable *phenomena;*" "the *tableaux was* beautiful;" "*a strata*," "*a termini*," "*a memoranda*." The elder Disraeli says, in one place, "The Roman *Saturnalia*

were;" in another, "Such *was* the Roman *Saturnalia.*"

Cherub and *seraph* may form their plural either after the Hebrew, as *cherubim* and *seraphim*, or according to the English idiom, as *cherubs*, *seraphs*. Whichever the form, the plural verb must be used. Addison's mistake in using the singular for the plural is often charged against him.

The zeal of the *seraphim* [Abdiel] breaks forth in a becoming warmth of sentiments and expressions, as the character which is given us of *him* denotes that generous scorn and intrepidity which attend heroic virtue.

(2) Usage allows a plural noun after the second of two numeral adjectives; as, —

The first and second pages are torn.

According to analogy, however, it should be, —

The first and the second *page*.

Thus we say, —

The new and the old world; Ancient and modern history.

(3) When two numerals precede a noun, one singular and the other plural, the plural should generally be placed next the noun; as, —

The first *two* lines; not, The two *first* lines.

In such expressions as, *Five yoke of oxen*, *Ten head of cattle*, *Fifty sail of vessels*, the plural adjective belongs to a noun in the singular, but used collectively to convey the idea of plurality.

(4) The plural, for purposes of emphasis or dignity, is often employed.

2. The Case of the Noun. The possessive case of nouns oftenest denotes actual possession. A *man's hat*, but not, a *man's description*; A *king's friends*, but not, a *king's rebels*. Though we should not speak of a *house's roof*, there is the best usage for a *year's work*, the *law's delay*. Such expressions, however, as, *Bennington's centennial*, the *fire's devastation*, *London's life*, are indefensible.

3. Verbal Nouns. Verbal nouns in —*ing*, in their construction, should be distinguished from verbal and participial forms of the same termination; as, —

Much depends on the faithful observing of this rule; or, on faithfully observing this rule; but not, Much depends on *the faithfully observing the rule.*

In the last sentence, *the* indicates that *observing* is used as a noun; hence an adverb cannot precede it, and *of* should follow it.

4. Rhetorical Choice. Nouns intimately associated should have resemblance in kind.

Dictionaries and professors of rhetoric have given us the following rules. — *Dean Alford.*

The wording should be either, Dictionaries and treatises upon rhetoric; or, Compilers of dictionaries and professors of rhetoric.

III. Pronouns.

Law and usage furnish the following rules as to, —

1. The Number of the Pronoun.

(1) The mingling of singular and plural numbers in the same sentence is an error; as, —

Each of the sexes should keep within *its* particular

bounds, and content *themselves* to exult within *their* respective districts. — *Addison.*

If *a* person would, &c., *they* must, &c., should be, *he* must.

(2) When a pronoun refers to two or more substantives taken together and of different persons, it becomes plural; as, —

John and *I* do *our* duty.

(3) The pronoun and its antecedent must agree in number; as, —

Let *all* attend to *their* work; not, Let *every one* attend to *their* work.

2. The Person of Pronouns.

(1) When, in popular address, reference is made to something elevated and desirable, *you* is the better pronoun to employ, and *we* when the opposite is implied.

(2) In arranging nouns or pronouns of different persons, a pronoun of the second person should be placed before one of the first or the third; as, —

You and *he* and *I;* not, *I* and *he* and *you.*

But in confessing a fault, it is more manly for the speaker to put himself first.

(3) A pronoun relating to an antecedent consisting of coördinate terms of different persons or genders, should agree with the first person rather than the second or the third, and with the second rather than the third, and with the masculine gender rather than the feminine; as, —

You and Charles are learning *your* lesson; not, *their* lesson.

See also *Gender.*

3. The Gender of Pronouns. When men and women are included in a reference, the pronoun being in the singular should be masculine; as, —

If any one is here [men or women] *he* should, &c.; not *they* should, &c.

See Gen. xxi. 26; James v. 13. This usage is allowed both because the English language is destitute of a pronoun of the third person which may apply equally to either sex, and because the masculine is supposed to be the more suitable representative of both sexes.

4. The Case of Pronouns.

(1) The nominative must not be used as the object of a preposition; as, —

Between you and *me*; not, Between you and *I*.

(2) In using pronouns in the possessive, the apostrophe must not be inserted in writing, nor the letter *n* be added in speaking; as *theirs*, not *their's*; *his*, *hers*, *ours*, *yours*, *theirs* — not, *hisn*, *hern*, *ourn*, *theirn*.

5. Rules as to some of the different pronouns.

(1) *It* and *its*. *a*) The law of definiteness demanded the invention of *its*, and now requires its use; *his* was the possessive of *its* until 1600 A. D.; as in Gen. i. 12; Matt. v. 13. *b*) *It*, used in a vague sense, not unlike the algebraic symbol for an unknown quantity, is made a subject-nominative, representing a clause, a noun or a pronoun in any number, person, or gender; as, —

It is *I*. It is clear that the enemy has crossed the river.

c) For the correct use of the personal pronoun with *it* and *than*, see Matt. xiv. 27; xxvi. 22, 25; Eccl. ii. 25; Matt. x. 37. *d*) A sparing use of *its* as correct composition will allow, is recommended. "When I hear a man gets to his '*its*,'" says Wm. Cobbett, "I tremble for him."

(2) *Who*, *which*, and *that*. *a*) *Who* and *whose* refer to persons and things personified; *which*, to infants, irrational animals, and to persons when the specification is indefinite or interrogative; and *that* is used in place of both *which* and *who;* as, —

The cat *which*, or *that* mews, not, *who* mews. The stranger *who*, or *that*, came; not, The stranger *which* came. *Which* (interrogative) is the happy man? *Which* of these ladies? Matt. vi. 9.

b) *Which* is general; *that* is restrictive; hence a relative clause that conveys an additional and general idea requires *which* instead of *that;* for an illustration see the use of *that* in the last sentence.

c) *And* is often improperly placed before *which;* as, —

The Princess of Wales acknowledges, &c., *and* for *which* she is profoundly recognizant.

"This fault," says Dean Alford, "is one of the commonest in the writing of careless or half educated persons."

d) *But* is often improperly used before *that* after words which imply doubt or fear; as, —

I doubt not *but that* he will fulfil his promise.

This sentence is ambiguous. By striking out the *but*, the sentence is rendered clear.

e) *How* is often improperly used before *that;* as,—

He said *that* he should come; not, *how that* he should come.

(3) The pronouns, *former*, *latter*, *either*, and *neither*, signify one of two persons or things; therefore they should not be used for *the first*, *the last*, *any one*, or *no one*, because these last signify one of three or more persons or things.

Dryden, *Pope*, and *Wordsworth* have not scrupled to lay a profane hand upon Chaucer, a mightier genius than *either*,

is incorrect.

The phrase, *last of two*, is favored by respectable usage; still the *latter of two* is preferable.

(4) *Another* corresponds to *one*. It is, therefore, improper to use it with *some*, or *every;* as, —

From *one* writer to *another;* not, From *every* writer to *another*. At *some* hour or *other*; not, At *some* hour or *another*.

(5) The reciprocal *each other* should be applied to *two* objects; *one another* to *more* than two.

Righteousness and peace have kissed *each other;* not, *one another*. These various tribes have been at war with *one another;* not *each other*.

6. Miscellaneous. (1) Only in case where special rhetorical emphasis is sought, should the noun and pronoun be used in apposition; as, —

The *boy* did it; not, The boy *he* did it.

The *lecture* was published; not, The lecture *it* was published.

(2) To prevent ambiguity, the relative, with its clause, should be placed as near as possible to its antecedent; as, —

The boy beat his companion, whom everybody believed incapable of doing mischief; should be, The boy, whom everybody believed incapable of doing mischief, beat his companion. A boy *who* deceives his father will regret it; not, If a boy deceives his father *he* will regret it.

The student may correct the following:

Upon the death of Claudius, the young Emperor Nero pronounced his funeral oration, and he was canonized among the gods, who scarcely deserved the name of a man.

(3) The relatives *this* and *these* refer to objects near, in fact or thought; *that* and *those* to objects remote or hateful. Rev. vii. 13, 14; Lev. xx. 3; Matt. xviii. 7; James i. 7.

(4) The relative, especially in colloquial language, is sometimes left to be supplied; as, —

The friend I visited yesterday, is dead to-day; for, The friend *whom* I visited, &c.

The vulgar use of *them* for *those*, and *this here* or *that 'ere*, for *this* or *that*, even in ordinary conversation, should be rigorously avoided; as, —

Those books; not, *Them* books. *This* chair; not, *This 'ere* chair.

IV. Qualifying and Descriptive Words.

1. Adverbs.

(1) Whether the adverb, as the qualifier of the sentence, shall give place to the adjective, depends upon the principle that the adverb should be used where the intention is to qualify the verb, the adjec-

tive where the intention is to qualify the noun. It is safe to join the adjective with a verb for which the corresponding form of *to be* or *to seem* can be substituted; as, —

The sea *looks rough*, and the winds *treat* him *roughly;* his voice *sounds soft*, and he *speaks softly;* how *sweet* the moonlight *sleeps*, and how *sweetly* she *sings*. The apple *tastes sweet;* not, *tastes sweetly*.

(2) *Such* refers to the species or nature of a thing; *so* refers to degree; as, —

Such a temper is seldom met. *So bad* a temper is seldom met.

Usage places *such* instead of *so* before an adjective followed by a plural, and even by a singular noun; as, —

Such beautiful flowers I have seldom seen; not, *So* beautiful flowers.

Still it would be correct to say, —

I have never seen flowers *so* beautiful.

(3) *Rather* is claimed to have the same meaning as the termination *ish;* hence the expressions *rather* child*ish*, *rather* self*ish*, &c., are held to be tautological. Usage, however, makes *ish* with nouns a disparaging termination.

(4) The phrase, *seldom* or *ever*, is not correct. It should be, *seldom* or *never*, or, *seldom if* ever.

(5) *Farther* and *farthest* (positive *far*) denote place or distance; as, —

The *farther* they advanced, &c.

Further and *furthest* (positive *fore* or *forth*) denote quantity or addition; as, —

I have nothing *further* to say.

(6) An adverb should not be placed between *to*, the sign of the infinitive mood, and its verb; as,—

He's not the man *to tamely acquiesce*, should be, *tamely to acquiesce.*

(7) Adverbs are for the most part placed before adjectives, after a verb in the simple form, and after the first auxiliary in the compound form; as,—

He is *very* attentive, behaves *well*, and is *much* esteemed.

2. Adjectives.

(1) Several of the laws of speech require that when a noun becomes an adjective it shall undergo some change of termination; as,—

A gold-*en* harvest. A leather-*n* girdle.

But English idiom allows almost any noun without change to become an adjective. The consequences which follow have been thus classified by Professor Kerl:

First. The adjective-noun must be placed before the other; as, An *iron* gate.

Secondly. Unlike the case of apposition, it means a *different* thing from the limited noun; as, A *berry* pie.

Thirdly. It becomes only *partially* an adjective, still retaining some of the characteristics of the noun. It is *limited* like the noun; as, A high-*pressure engine*; not, A *high* engine, nor a *highly pressure* engine.

Fourthly. To avoid ambiguity, the hyphen is often used to unite the two into a compound word; as, A *white-oak* pail; not, A white *oak-pail.* See in the dictionary the compounds of *dog*, *bear*, *fire*, or almost any common word.

Fifthly. The noun thus used must be in the *singular number*, even when limited by an adjective signifying plurality; as, A *foot* pole; a *ten-foot* pole; *forty horse* power;

not, *horses' power*. This must be so, even when the noun otherwise is used *only in the plural*; as, A *bowel*-complaint, a *spectacle*-maker; not, A *bowels*-complaint, a *spectacles*-maker.

(2) The comparative degree compares *two* objects; as, —

The *wiser* of the *two*.

The superlative degree compares *more* than *two;* as, —

The *wisest* of *ten* men.

Many writers, however, do not subject themselves to this rule, but employ the comparative degree whenever a comparison, without regard to number, is actually instituted. Yet such usage must be regarded as faulty.

(3) Double comparatives and superlatives are not in reputable usage; as, —

This is the *unkindest* cut of all; not, The *most unkindest* cut of all.

The same principle forbids giving superlative forms to adjectives which already have a superlative meaning; as, —

Most perfect, most unbounded, most extreme, most unprecedented, too universal, very priceless, most hopeless, most merciless, most complete, most unparalleled, very incessant, so inseparable.

(4) While these grammatical improprieties are inexcusable in ordinary prose, still, in poetry and in flights of impassioned oratory which represent states of feeling too intense to be satisfied with ordinary expressions, they are allowed.

(5) Adjectives having the same meaning as the noun qualified (tautology), when used for purposes of emphasis, or in order to call attention to a characteristic quality, may be employed. Gen. i. 21; Rev. iv. 7.

(6) A plural adjective must not limit a singular noun; as, —

This sort of people; not, *Those* sort.

(7) *Less* refers to quantity, *fewer* to number; hence, —

No man ever had *less* friends, should be, *fewer*.

(8) The use of *then* as an adjective is objectionable; as, —

The *then* ministry, should be, The ministry of *that time*.

(9) In the same sentence similarity of form is desirable. *Interrogative* and *exclamatory* sentences, should be, *Interrogatory* and *exclamatory; First, secondly, third*, should be, *First, second, third*, or, *Firstly, secondly, thirdly*.

The adjective should be placed next its substantive; as, A *new pair* of shoes, has one meaning; A pair of *new shoes*, another.

3. Articles.

(1) The article is not used before a title or name employed merely as a word; as, —

He is called *captain;* not, *the* captain.

(2) The article is not used before the second noun, when the same object is compared in two different capacities; as, —

He is a better teacher than poet; not, than *a* poet.

(3) *A* is not used before the sound of a vowel, nor *an* before the sound of a consonant; as, —

An apple; not, *a* apple.

(4) If the second member of a compound sentence requires a different article from the first, it should not be omitted; as, —

A house and *an* orchard.

(5) If, in a compound sentence, formed with the adverb *both* and the conjunction *and*, an article follows the adverb, then that article must be repeated after the conjunction; as, —

Perform the office both of *a* preacher and *a* pastor.

(6) Standard authority places the article before the first adjective *only*, when the noun is put in the plural at the end of the series; as, —

The first, second, and third regiments.

The omission of the article may leave the application of the adjectives doubtful, and therefore sometimes endangers the perspicuity of the sentence. Hence the next rule.

(7) Dignity, perspicuity, and emphasis, can be gained by the repetition of the article. Matt. xxviii. 19.

(8) A repetition of the article takes the singular number; as, —

The first and the second verse; or, the first and second verses.

V. Connecting Words.

1. Prepositions.

(1) Reputable authority has established the awkward use of *than* as a preposition before *whom*; as, —

Which when Beëlzebub perceived, *than whom*.

(2) The preposition *for* should not be used before the infinitive employed to express *motive* or *purpose;* as, —

He went *to see*; not, *for* to see.

(3) The preposition should be repeated after a disjunctive conjunction if the action in the two verbs is of different kinds; as, —

To speak or *to* write; not, To speak or write.

(4) As to exactness in the use of prepositions, see *Law of Definiteness*, p. 45.

2. Conjunctions.

(1) *As* and *than* may be used with the subject or the object, as the sense requires; as, —

I esteem you more *than* or as much as *they* [do]; and, I esteem you more *than* or as much as [I do] *them*,

are both right. There is need, therefore, of guarding against ambiguity; as, —

He can eat more than I,

has one meaning;

He can eat more than *me*,

another. Correct usage is found in Eccles. ii. 25; Matt. x. 37.

(2) *Or* responds to *either*, *nor* to *neither*. Gen. xxxi. 24.

(3) The introductory *for;* as, —

For his opponents to lay in ambush,

is nearly obsolete.

(4) The infinitive sign *to* should give place to *and* in such case as the following:

Please, dear reader, to try *and* not think me so. — *Dean Alford.* Try not to think me so, is better.

(5) Most writers are too free in the use of *and*, especially at the beginning of sentences. The English version, with too constant uniformity, has translated *Vav* by *and*, when *then* would often be preferable. See Gen. i.

(6) In a series of coördinate terms, unless great emphasis is required, the conjunction should be inserted between the last two only; as,—

Peter, James, *and* John; not, Peter, *and* James, *and* John.

(7) Rapidity or intensity of expression requires the omission of all connectives. Ex. xv. 9, 10; Ps. xlvi. 6; civ. 27–30.

(8) The individual importance of the different members of a compound sentence may require a repetition of connectives. Gen. viii. 22; Matt. vi. 13; vii. 27, 28; xxviii. 19; Rom. viii. 38, 39; 2 Peter, i. 5–7.

(9) Also dignity of expression may require their repetition. Rev. v. 12, 13.

(10) There should be care, in using correlatives, to place both conjunctions so as to mark correctly the prominent or contrasted terms; as,—

He was *not only* poor, *but* idle; instead of, *Not only* was he poor, *but* idle.

3. Interjections.

(1) They are of rhetorical and dramatic, rather than of logical or didactic character. Hence Heyse correctly speaks of them as "vocal gestures," while Horne Tooke is equally correct in saying that often they are only a "miserable refuge of the speechless."

(2) They are indefinite, hence their excessive use is extremely objectionable.

VI. Sentences.

1. The sign *to* should not close a sentence; as, —

He spoke, or intended *to*.

2. Two negatives should not be employed to express a negation; as,

I have *no* book; not, I *haven't no* book.

3. The subject and attribute of a sentence must be kept distinct; as, —

The *noun James* is the *name* of the actor; not, The *noun James* is the *actor*.

4. Coördinate constructions should be similar and proportionate; as, —

I saw him *enter* the gate and *ring* the bell; not, I saw him *entering* the gate and *ring* the bell.

5. Every word, except an interjection, should have grammatical connection with the rest of the sentence. Correct the following:

The property which every man has in his own labor, as it is the original foundation of all other property, so it is the most sacred and inviolable.

6. An omission of words is admissible whenever they can be supplied in the mind with such certainty and readiness as not to obscure the sense; as, —

He was a learned man, and he was a wise man, and he was a good man,

would be better thus:

He was a learned, wise, and good man.

The auxiliaries of the compound tenses are often used alone to represent the verb; as, —

We have done it, but thou *hast* not, [thou hast not *done* it.]

The verb *to be*, with its subject, in dependent clauses, is often omitted after the connectives *if*, *though*, *yet*, *when*, &c.; as, —

Study, if [*it is*] neglected, becomes irksome. Though [*he was*] poor, he was honest.

7. An omission is not allowable when it would obscure the sentence, weaken its force, or violate the laws of harmony or beauty. Therefore, articles, pronouns, and prepositions, should always be repeated when the words with which they stand connected are used emphatically. Even nouns, adjectives, verbs, and adverbs, must often, under such circumstances, be repeated; as, —

Not only *the* year, but *the* day, and *the* hour were appointed.

It is generally improper, except in poetry, to omit the antecedent to a relative; and always so, to omit a relative, when of the nominative case; as, —

We are inclined to flatter [*those*] who flatter us.

8. The following provincialisms should not be allowed to mar the sentences of any one who aims at correct and chaste speech: — *Says I*, *Thinks I*, *Thinks says I*, for, *I say*, &c.; *Come*, for *go*; *Done*, for *did*; *Wrote*, for *written*; *See*, for *saw*; *Give*, for *gave*; *Ain't*, for *are not*; *Show*, for *showed*; *Proven*, for *proved*; *India-rubbers*, or *gums*, for *overshoes*; *Yon*, for *that*; *Part*, for *region*, (as, Switzerland is a mountainous *part*;) *This*, for *this place*; *In this connection*, for *in connection with this subject*; I'll be back *to rights*, for *pres-*

ently; *Right off*, *right away*, for *immediately*; It rains *right hard*, for *very hard*; A *smart sprinkle*, a *smart* chance, a *smart* boy, for a *heavy shower*, a *good* chance, a *bright* boy; *Bully*, or *crack*, for *excellent*; *Fetch up*, for *bring up* [a child]; *To stop*, for *to stay*; *The States*, for *the United States*.

CHAPTER VII.

STYLE.

AFTER discussing the general laws of speech, together with its diction, idiom, syntax, and grammatical rules, there still remains a quality which neither one of these topics covers; that quality is denominated *Style*. The following divisions will aid in the treatment of this subject.

I. Definitions.

It has been found difficult to define some of the subtle elements belonging to rhetorical style. The ordinary definitions, given in rhetorical treatises, are felt to be inadequate because they are artificial and superficial, rather than philosophical and fundamental. There is general agreement, however, that style is the most delicate form in which thought incarnates itself. It is the exactest symbol of the expression of thought or character. Buffon rightly says, "Style is the man." In harmony with this view, each race of men, oriental or occidental, barbarian or civilized, is found to have a style peculiar to itself.

Each distinctly marked period in any nation's history, likewise, has a style of speech as distinctly marked as any other feature of that period. Latin

literature, for instance, had its three general epochs of rhetoric style, called the *golden*, *silvern*, and *iron*. Thus also, Hooker, Addison, Johnson, and Macaulay, represent four different epochs of style in English prose literature.

But, furthermore, every individual member of the race has a style as marked as the features of his face.

"Thus Bacon exhibits in his essays the force of concise and well-balanced antithesis; Addison, negligent grace; Goldsmith, ease and elegance; Sterne, sprightliness and wit. The style of Johnson and of Gibbon is elaborate and Latinized; that of Bunyan and Defoe is marked by Saxon simplicity; Carlyle displays vehemence and energy; De Quincey, richness and splendor; Emerson, epigrammatic point and sparkle." — *De Mille.*

II. Classification.

The prime excellences in style are:

1. Naturalness. The following remarks will exhibit the character and importance of this quality:

(1) Style, to be natural, must be native — *indigenous*. "Everything which art has brought to perfection," says Quintilian, "had its origin in nature."

"That a man should become in style a child," says Vinet, "without losing his gravity and maturity, is most uncommon and most interesting." "When we meet with a natural style," says Pascal, "we are surprised and delighted; for we expected to find an author, and we have found a man."

This native style is not so rigid, however, as to prevent great and sometimes astonishing variety,

when different subjects are discussed. There can be no question that every person's style, being peculiar to himself, is an armor which he can wield against a Goliah, as he can wield no other.

(2) Style, being neither borrowable nor purchasable, must, therefore, be developed. The law of Authority and the correct use of models is not hereby depreciated. The following advice of Reynolds to artists applies as well to those perfecting themselves in the arts of speech:

"Instead of copying the touches of the great masters, copy only their conceptions; instead of treading in their footsteps, endeavor only to keep the same road. Labor to invent on their general principles and way of thinking. Possess yourself with their spirit. Consider with yourself, 'How would a Michael Angelo or a Raphael have treated the subject?'"

Beware of a favorite professor's style, is a safe and needed rule with most students. A distinguished Heidelberg professor, Richard Rothe, used to say to his classes, "Do your best to shake *me* off from *you*." "He that imitates the Iliad," says Dr. Young, "is not imitating Homer." "To copy nature," says Pope, "is to copy the ancients." Study all, but slavishly copy none, is, therefore, a fundamental rule.

(3) Hence a system of education infringing to any considerable extent upon those personal traits (or that individual aroma called style) which constitute the mysterious charm surrounding all really independent natures, is, upon rhetorical grounds, greatly to be deplored.

The writer must be left free to put his own soul, not that of some one else, into his style and production. The only modifications needed are such as are dictated by the common sense of humanity. One person may need the spur, another the bridle; but neither spur nor bridle is to be used so as to destroy naturalness.

(4) It also follows that naturalness is attained in the main, not by working directly for it under the direction of the rules of grammar and rhetoric, but by developing a pure, honest, and Godlike character, for it is such a character that bitterly hates cant and hypocrisy — the worst enemies of naturalness.

(5) Hence, likewise, it follows that naturalness during a given effort, is best attained through unconsciousness of self; but such unconsciousness is the result of thoroughly mastering the subject and of being so intent upon it that all else for the time suffers eclipse. Says Goethe in Faust:

"Seek honest gains without pretence!
Be not a cymbal-tinkling fool!
Sound understanding and good sense
Speak out with little art or rule;
And when you've something earnest to utter,
Why hunt for words in such a flutter?
Yes, your discourses, that are so refined,
In which humanity's poor shreds you frizzle,
Are unrefreshing as the mist and wind
That through the withered leaves of autumn whistle."

Seek naturalness in every effort by avoiding affectation, is the direction of a writer of note upon the subject of language.

"Affectation, the desire of seeming to be that which we are not, is the besetting sin of men. A plain, simple, unaffected manner in speech, in gesture, in carriage, as it is one of the most attractive of external qualities, so it is one of the most difficult of acquirements; for in all grades of society, from the wigwam to the saloon, the most natural thing in the world is to be unnatural."

2. Clearness, sometimes termed Transparency, or Perspicuity.—Remarks. (1) Mentally it relates to correctness of perception; rhetorically, to the right choice and arrangement of words. It is a quality which enables the reader or hearer to see thoughts without noticing the language with which they are clothed.

(2) Clearness is highly commendable because, often laboriously, it seeks to express ideas so as to impose upon the reader or hearer, while comprehending them, the least labor possible.

(3) The importance of clearness has been insisted upon by all rhetoricians. Says Quintilian, "Perspicuity is the chief virtue of eloquence." "An orator," he again remarks, "should be clear and intelligible even to hearers who give imperfect attention." "Nothing in nature," says Robert South, "can be imagined more absurd, irrational, and contrary to the very design and end of speaking, than an obscure discourse." "Speak less learnedly and plainer," is a Greek maxim which may be wisely heeded.

Emerson, following Quintilian, makes clearness one of the essential qualities of eloquence.

"Eloquence is the power to translate a truth into language perfectly intelligible to the person to whom you

speak. He who would convince the worthy Mr. Dunderhead of any truth which Dunderhead does not see, must be a master of his art. Declamation is common; but such possession of thought as is here required, such practical chemistry as the conversion of a truth written in God's language into a truth in Dunderhead's language, is one of the most beautiful and cogent weapons that is forged in the shop of the Divine Artificer."—*Letters and Social Aims.*

The Corinthian Christians had the special and remarkable endowment of tongues; yet the great apostle earnestly warned them against speaking in any tongue not understood by their hearers.

"So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? for ye shall speak into the air.

"Therefore, if I know not the meaning of the voice, I shall be unto him that speaketh a barbarian, and he that speaketh shall be a barbarian unto me." See 1 Cor. xiv. 1–19.

(4) This quality is of prime importance when the chief object is the imparting of knowledge. Hence certain kinds of address have special claims upon clearness, as judicial opinions, expositions of doctrine, chronicles of events, text-books of science, —all speech, in short, of which the sole purpose is to convey information.

(5) Clearness is violated in two ways. *a*) By such use of language as conveys more meanings than one, called *ambiguity*. A twist in the mind, or carelessness in the choice and arrangement of words, results in this rhetorical vice.

b) By such use of language as conveys no mean-

ing whatever, termed *unintelligibleness*. It is that dark, conundrum style, whose only merit is to set everybody to wondering. For a specimen, the student is referred to *Browning's Sordello*.[44]

(6) Clearness may be developed and cultivated in three ways. *a*) By constantly practising in heart and life the thoughts and ways of honesty and frankness. This may be regarded as the surest path to greater transparency of style.

b) By thoroughly mastering a subject before publishing it.

c) By unwearied application of the arts of rhetorical composition. There is no question but these arts, without destroying the individuality of any writer, will greatly aid him in exchanging ambiguous, obscure, and inelegant speech for what is clear and chastely correct.

Among these arts are: *Revision*. Each writer's own composition should, first and last, receive rigid inspection and revision. Also the *test of experiment* will be of service. Lord Falkland and Thomas Scott used to test the intelligibleness of their sentences by reading them to the ladies of their households. Swift read his to the unlearned: if understood, they were published; if not, they were corrected. The practice of *translation* is likewise beneficial. A rhetorical art universally recommended is the translation of every obscure sentence met into one that is perfectly clear.

One should also study the best models of clearness. No one in English prose literature, it is

thought, stands higher as to clearness than Macaulay. Mr. John Mosley, one of Macaulay's severest critics, says Macaulay never wrote an obscure sentence in his life.[45]

(6) To render a given ambiguous or unintelligible sentence transparent, the following suggestions are recommended:

a) Follow the principles of choice and arrangement. (Chapters V., VI.) Especially choose native and common English words and phrases instead of those which are foreign, technical, or bookish, provided the speech is designed to be popular and specific. Also group more closely about the subject and predicate their respective modifiers, and bring nearer together antecedent and relative clauses and words. Very often adverbs, prepositions, and relatives drift so far from their moorings as to lose themselves, or make attachments where they do not belong. The translation of Acts xxvii. 23 can be easily improved.

b) Break up into short sentences those which, owing to their length or involved character, are ambiguous or unintelligible. The translation of some of Paul's epistles could be thus greatly improved. The student may *clarify* the following:

"Arrived at his house in Windsor Terrace, which I noticed was shabby, like himself, but also, like himself, made all the show it could, he presented me to Mrs. Micawber, a thin and faded lady, not at all young, who was sitting in the parlor, the first floor was altogether unfinished, and the blinds were kept down to delude the neighbors, with a baby at her breast." — *Dickens.*

c) Resort, when necessary, to repetition and circumlocution; they are neither offensive nor inelegant if employed for purposes of clearness. "Better go clean shod a little way round, than soil your feet by taking a 'short cut,'" is wise counsel. See Gen. xliv. 22, as an example of correct repetition.

"I learned from Macaulay," says a writer in *The International Review*, "never to be afraid of using the same word or name over and over again, if by that means anything could be added to clearness or force. Macaulay never goes on, like some writers, talking about 'the former,' and 'the latter,' 'he,' 'she,' 'it,' 'they,' through clause after clause, while his reader has to look back to see which of several persons it is that is so darkly referred to. No doubt a pronoun, like any other word, may often be repeated with advantage, if it is perfectly clear who is meant by the pronoun. And with Macaulay's pronouns, it is always perfectly clear who is meant by them."

d) Bring each sentence to a close before commencing another. This is an excellent rule for such extemporaneous speakers as are in danger of obscuring their meaning by involving their sentences.

3. Simplicity. — Remarks. (1) The word simplicity, restored to its original sense, means "without folds."

(2) Violations of simplicity are of two classes. *a*) Glittering declamation, a kind of "literary millinery," having no reputation in thoroughly culti-

vated circles, and being without excuse when heard in public address.

b) Inflated and stilted expression. This style reminds one of a short man on tiptoe trying to measure up to a taller one. It was Beranger who compared pretentious words and phrases to a big, bedizened drum-major; and simple expression to the little gray-coated Napoleon at Austerlitz.

(3) Violations of simplicity, whatever the type, show either that the mind of the writer is tainted with affectation, or else that an effort is making to conceal conscious poverty of sentiment under loftiness of expression.

(4) The fact that some eminent writers are not always simple in expression, leads to the remark that it is rhetorically as wrong to sin with saints as with sinners. Dr. Johnson improved in his later years, but during a part of his life employed a style strikingly inflated. "I bore the diminution of my riches without any outrages of sorrow or pusillanimity of dejection," is a specimen of Dr. Johnson's style. Macaulay says of him, that he "wrote in a style in which no one ever made love, quarrelled, drove bargains, or even thinks."

Goldsmith used to say that if Johnson should write a fable about minnows, "he would make the little fishes talk like whales." Similar to this was Macaulay's criticism upon Tacitus: "He knew how to say a fine thing finely, but not a plain thing plainly."

No one is severer in his criticisms upon pompous

speech than De Quincey; yet the following is reported as among his directions to his cook:

"Owing to dyspepsia afflicting my system, and the possibility of any additional disarrangement of the stomach taking place, consequences incalculably distressing would arise, so much so, indeed, as to increase nervous irritation, and prevent me from attending to matters of overwhelming importance, if you do not remember to cut the mutton in a diagonal rather than a longitudinal form."

The cook, a Scotch woman, is said to have had great reverence for De Quincey as a man of genius, but after these interviews she would say, —

"Weel, I never heard the like o' that in a' my days; the bodie has an awfu' sicht o' words."

The following may be given as a specimen sermon from one who is affected with the passion for ambitious display. It may be supposed to have for its text, Job xxxviii. 19:

"My brethren: The cosmical changes continually occurring, manifest a concatenation of causes for the multiferous forms that present themselves for meditation and study. As we pursue our investigations in the various departments, we realize more distinctly the ever-present and eternal relation of things. Cosmological philosophy demonstrates that force is persistent, and hence is indestructible, therefore this indestructibility is grounded upon the absolute. To prove this to your entire satisfaction, it is only necessary for me to quote the formula: 'The absolutoid and the abstractoid elementisms of being, echo or reappear by analogy within the concretoid elaborismus. We reject the theory of the eternity of matter as well as the hypothesis of an infinite series, and contend that mat-

ter in its primoidal condition is but a term in a system of causations; that after illimitable duration passed through changes of manifold particularities which have ultimated in an endless multiplicity of forms that have produced the present complicated condition of things.'"

The following is a modern version of the twenty-third Psalm:

"Deity is my Pastor, I shall not be indigent. He causeth me to recline on verdant lawns: he conducteth me beside the rippled liquids. He reinstalleth my spirit: he conducteth me in the avenues of rectitude, for the celebrity of his appellations. Indubitably though I perambulate in the glen of sepulchral dormitories, I shall not be perturbed by appalling catastrophes: for thou art present, thy tower and thy crook insinuate delectation. Thou possessest a reflection for me; in the midst of inimitable scrutations, thou perfumest my locks with odoriferous unguents; my chalice exuberates. Unquestionably benignity and commiseration shall contínge all the diuturnity of my vitality, and I will eternalize my habitude in the metropolis of nature."

Every law of speech enforces the statement that there is no excuse for such inflated and defective style. To speak thus is treason in the realms and under the laws of language. The grandest conceptions seek the simplest speech, and are always better thus expressed than otherwise. In all serious and earnest discourse also, simplicity is demanded. Secular as well as sacred eloquence, therefore, have always ranked plainness of speech as of preëminent importance.

(5) As a rule, simple style and plain speech are found with the uneducated when freed from affecta-

tion; also with persons of marked ability, and with those of the truest refinement, taste, and culture.

Daniel Webster sent one of his congressional speeches to David Crockett, who in making his acknowledgment said, "This is the only speech which I have ever read without the need of a dictionary." Mr. Webster rightly considered this a compliment of the highest order. An old lady once travelled several miles to hear Dr. Adam Clarke. She was understood to say, on leaving the chapel, "I thought Dr. Clarke was a great man; but I could understand everything he said; I must have been mistaken."

Many years ago the undergraduates of Princeton Seminary were in the habit of preaching at a station some distance from that place. Among their habitual hearers was a sincere and humble, but uneducated Christian slave, called Uncle Sam, who on his return home would try to tell his mistress what he could remember of the sermon; but he would always complain that the students were too deep and learned for him. One day, however, he came home in exceedingly good humor, saying that a poor *unlarnt* old man, just like himself, had preached that day, who, he supposed, was hardly fit to preach to the white people; but he was glad he came for his sake, *for he could remember everything he said.* On inquiry, it was found that Uncle Sam's "unlarnt" old preacher was Rev. Dr. Archibald Alexander, who, when he heard the criticism, said it was the highest compliment ever paid his preaching.

At a late General Assembly, Dr. Allen of Philadelphia, in his speech concerning the freedmen, told the following story of himself:

"I was preaching one day in Tennessee, when an old African Methodist brother came to me after the sermon, and said, 'I like to hear you preach, for I understand your preaching.' I replied, 'I am glad of it.' 'But I understand every word you say.' 'I hope so,' I said, 'for I try to make myself understood.' Again the old man came to the charge. 'Yes,' he said, 'I understand you jus' as well as if you was a *nigger*.'"

Dr. Allen justly thought this a rare compliment.

"I talked of preaching and of the success which those called Methodists have," writes Boswell. "Johnson replied, 'Sir, it is owing to their expressing themselves in a plain and familiar manner, which is the only way to do good to the common people.'"

(6) For models of simplicity, study the writings of John Locke, Thomas Hobbes, Archdeacon Paley, and Dean Swift. See also Bunyan, Franklin, the prose of Bryant, and especially the Centennial Hymn of Whittier.

The following direction from Falstaff to Pistol, "If thou hast any tidings, prithee deliver them like a man of this world," is wise. "Leave out all words you cannot define. Stop preaching, and talk to folks, come down from your stilted ways and sacred tones, and become as a little child," is an old preacher's advice to his young brethren. Says Coleridge, "If men would only say what they have to say in plain terms, how much more eloquent they would be!" "Think like the wise," says Aristotle, "but

speak like the common people." Said the young preacher, Erskine Hawes, when dying, "I wish I could live to preach the gospel more simply."

(7) Simplicity of speech will, nevertheless, test the student's courage. "Simplicity is the last attainment of progressive literature," says Lord Jeffrey, "and men are very afraid of being natural, from the dread of being taken for ordinary."

"As in dress, furniture, deportment, &c., so also in language," writes Whately, "the dread of vulgarity, constantly besetting those who are half-conscious that they are in danger of it, drives them into the extreme of affected finery."

Let the student remember, however, that this timidity and dread are without excuse; rhetoric and eloquence hate cowardice. If young writers will resolve, and execute the resolve, not to construct sentences out of inflated or tinsel expressions when home-spun Anglo-Saxon is at command, and not to use foreign derivatives when native English words will serve every purpose, and not to use two words when one will do as well, nor a long one when a short one will answer, they will be entitled to rare credit; common sense will applaud, and they will at length come into possession of a style which shall charm alike the illiterate and the learned.[46]

4. Conciseness, sometimes termed condensation. It is a quality opposed to verbosity.

(1) Note the following examples. Cæsar gave the history of a whole campaign in three words: "*Veni, vidi, vici.*" When the remains of Napo-

leon Bonaparte were brought to Paris by the Prince de Joinville, the entire speech-making was this: "Sire, I present to you the ashes of Napoleon." Louis Philippe answered, "I receive them in the name of France." Grattan, speaking of his connection with Irish independence, said, "I sat by her cradle: I followed her hearse."

"We must fight." "Let it come," said Patrick Henry. "We have met the enemy, and they are ours," was General Grant's announcement. See also Gen. v. 24.

(2) Note the following rules and suggestions. "Oratory abhors lengthiness," is a maxim of the School of Oratory. Says Bishop Morris, "Condensation is a very important thing in a minister. Have something to say, say it, and quit when you are done." Spurgeon says, sharply, that "it is a hideous gift to possess to be able to say nothing at extreme length."

Hesiod's rule was briefly this: "A half is better than the whole." Milton, in harmony with this direction, often reduced a given number of lines to one half.

Phocion, whom Demosthenes so dreaded in debate, being asked in the theatre why he was looking so thoughtful, replied, "I am considering how to retrench something in a speech I am about to make to the people."

"The words of a preacher," says Dr. Dwight, "should be those of a guilty man to guilty men; of a dying man to dying men; of a man who humbly

hopes he has found pardon for himself, and is most affectionately anxious that his hearers may find the same blessing." If this is correct, how can prolixity and verboseness in the pulpit be pardoned? "Business," says Hogarth, "is transacted in straight and plain lines."

The following incident is illustrative of the impatience often felt by an audience under excessive attenuation in the pulpit, though the preacher does not always have the benefit of the needed rebuke.

A minister, noted for prolixity of style, was once preaching before the inmates of a lunatic asylum. In one of his illustrations he painted the scene of a man condemned to be hung, but reprieved under the gallows. He went on to describe the gathering of the crowd, the bringing out of the prisoner, his remarks under the gallows, the appearance of the executioner, the adjustment of the halter, the preparation to let fall the platform, and just then the appearance in the distance of the dust-covered courier, the jaded horses, the waving handkerchief, the commotion in the crowd. At this thrilling point, when every one was listening in breathless silence for the climax, the doctor became painfully prolix. One of the lunatics, who could endure the torture no longer, arose in the congregation and shouted, "Hurry, doctor; for God's sake, hurry! They'll hang the man before we get there!"

(3) Violations of conciseness must be guarded against with special care, as they are quite likely to escape an author's notice. Dr. Johnson, speaking

of the so-termed "fatal fault of tediousness," says:

"Unhappily, this pernicious failure is that which an author is least able to discover. We are seldom tiresome to ourselves; and the act of composition fills and delights the mind with change of language and succession of images; every couplet when produced is new, and novelty is the great source of pleasure. Perhaps no man ever thought a line superfluous when he first wrote it, or contracted his work till his ebullitions of invention had subsided."

(4) In a given instance conciseness is secured through four distinct steps. *a*) By thinking definitely. *b*) By having a clearly defined purpose, which, if based upon deep moral convictions, will be all the better for rhetorical ends. *c*) By fixing especial attention upon the cardinal points of the subject under consideration. *d*) By the application of those rules of rhetorical art which seek for the utmost closeness and condensation, and by habitually working out from sentences, in harmony with the laws of Economy and Selection, all inapt and useless words, until only those which are precise and significant remain.[47]

These rules are at war with *tautology*, the needless repetition of a thought. For example:

> Let *observation*, with *extensive view*,
> *Survey mankind* from China to Peru.

They conflict likewise with *redundancy*, the addition of useless words. For example:

They returned *back again* to the city *from* whence they came *forth*.

(5) The following restrictive suggestions should be observed: *a*) Conciseness must not violate the rules of clearness. *b*) The laws of Harmony, Beauty, and Variety may allow copiousness, though not verbosity, in parts of a discourse of considerable length, in order that the condensation of other parts may be the more highly appreciated. *c*) Conciseness, while permitting sharp antithesis and epigrammatic point and brilliancy, does not allow that splendor of imagery and that amplitude and magnificence of statement sometimes demanded. Landor, therefore, correctly remarks that, —

"It is silly to argue that we gain ground by shortening on *all occasions* the syllables of a sentence. Half a minute, if indeed so much is requisite, is well spent in clearness, in fulness, and pleasurableness of expression, and in engaging the ear to carry a message to the understanding."

See also, *Law of Economy*, and *Principles of Arrangement*, pp. 46, 80.

5. Force. This quality is called *Vivacity* by Dr. Campbell, *Energy* by Dr. Whately, and *Strength* by Professor Bain. It will be discussed further on, under *Eloquence and Oratory*, Vol. II.

6. Pertinency. It is the use of such methods and materials as perfectly answer the object in view. The statement and illustration of the preceding laws and rules, especially those under Definiteness, Harmony, and Selection, leave, respecting Pertinency, nothing additional that need be said.

7. Variety. Professor Shepard's direction is clear and comprehensive: "Let there now be startling

roughness, now a gleam of beauty, and anon a little rhetorical and mental galvanism." See *Law of Variation and Contrast*, p. 57.

8. Beauty or Elegance. This quality is fully stated and recommended under the *Law of Beauty*, p. 61.

A restrictive remark may be of service, that beauty of expression must sometimes be sacrificed to precision and force.

"Uniform elegance, though accompanied by uniform force," says Professor Hill, "soon cloys on the mind and even on the ear; and sometimes the only way of reviving the interest seems to be by the use of a vigorous expression which is positively inelegant."

III. Cultivation of Style.

Nearly all who have been distinguished in literature or oratory have made, for our encouragement, the generous confession that their attainments have been reached through patient and laborious industry. They have declared that speaking and writing, though once difficult for them, have become well-nigh recreations. In words similar to those of Professor Shepard we are often told that any person "can work off from his style roughness, when a smooth surface would be the most effective, and put on a polish that shall flash and attract. He can take the wind out of the too swollen and bombastic, and bring it down to a decent and comely simplicity. The rigid and hard-moving joints he can change to an easy and quick flexibility. His bluntest and

squarest sentences he can forge to a point, if a point they should have, as infallibly as the blacksmith can hammer his iron to that form. And if more heat is wanted in the mass, he can blow it in."

1. General statement.

The laws and rules thus far laid down furnish ample foundation for the general statement that an easy and natural expression, an exact verbal incarnation of one's thinking, together with the power of using appropriate figures, and of making nice discriminations between approximate synonyms, each being an important factor in correct style, are attained in two ways. (1) Through moral and mental discipline. (2) Through continuous and intimate acquaintance with such authors as best exemplify those attainments.

2. Specific statements.

(1) The laws of Naturalness and Development show that the basis of style is in the character of the speaker or writer, and must be evolved from it. (2) The law of Authority suggests that the student should make choice of the best companions. "Evil communications corrupt good manners," and good style. "To write well," says Dryden, "one must have frequent habitudes with the best company." The Gracchi, it is said, were indebted to their mother's conversation for their correct and elegant speaking. All children, however, are not fortunate enough to have a Cornelia for their mother.

But the books read, as well as the conversation heard and used, have much to do in the development

of style. A person cannot read a single pernicious book without mental injury, nor even a single book of a poor style without having his own style vitiated. The student cannot, therefore, overestimate the importance of making a judicious choice and use of literary models.

As to what books constitute the most excellent English models, we have for our guidance, fortunately, the matured judgment of centuries. The admirable idiomatic style of John Bunyan, the purity of Addison, the exactness of Coleridge, the clearness and fluency of Charlotte Brontë, the plasticity of Hawthorne, the simplicity of Wordsworth and Whittier, the force of William Pitt, the massiveness of Webster, are highly commended.

"Cowley, with the omission of a quaintness here and there," says Coleridge, "is probably the best model of style for modern imitation in general."

The dramas of Shakspeare and the text of the English Bible are preëminent, in the judgment of all critics, as models for the English-speaking tongue. They are majestic without pretence, simple but not feeble, powerful without exertion, and commanding but not assumptive. It should ever be borne in mind that in proportion as a person studies the English text of the Bible, will his style free itself from impurities, and take on many, if not most, of the required excellences. "Intense study of the Bible," Coleridge justly remarks, "will keep any writer from being vulgar in point of style."

(3) The law of Automatic Movement requires

that, if one would command at a given time a faultless style, every faculty of the mind and even every muscle and nerve of the body must be brought under discipline and be kept in healthy use.

(4) The *Psychological* law commands that there shall be righteous thinking and acting if one would gain perfection in style. If, for instance, one would acquire greater definiteness, he must seek it chiefly through increased sincerity and strength of conviction. Thus also of other qualities.

(5) The law of Needful Practice requires one who would master a correct style to be ever writing and speaking. To learn to write, keep writing; to learn to speak, keep speaking, is a rule that knows scarcely an exception.

CHAPTER VIII.

FIGURES.

EVERY idea, at the moment it passes fully into the field of consciousness, is found to have its peculiarities. Likewise, therefore, every sentence, including the materials appropriate to it, has a tendency towards some peculiar and appropriate verbal expression, as different kinds of matter take different shapes; the mica material, for instance, never crystallizes as the quartz material, nor the quartz as the garnet. It follows, therefore, grammatically and rhetorically, that each idea and each verbal expression have their well-marked idiosyncrasies.

The discussion and classification of ideas, as related to speech, belong properly to the metaphysics of rhetoric; we therefore omit their treatment in this connection.

The different types of verbal expression, however, fall properly within the province of this treatise, and their discussion is next in order. The treatment of this topic subdivides it into: —

I. Figures of Words.

Grammar and rhetoric define these figures to be designed and artistic deviations from the ordinary

form, construction, or application of words or sentences. They are classified thus:

1. Figures of Etymology, or deviations from the ordinary *form* of a word. They are subdivided into:

(1) Aphæresis, the omission of a letter or syllable from the *beginning* of a word; as, *'gainst*, *'gan*, for *against*, *began*.

(2) Syncope, the taking out of a letter or syllable from the *middle* of a word; as, *o'er*, *e'er*, *lov'd*, for *over*, *ever*, *loved*.

(3) Apocope, the cutting off of a letter or syllable from the *end* of a word; as, *th'*, *tho'*, for *the*, *though*.

(4) Prosthesis, the *prefixing* of a letter or syllable to a word; as, *a*down, *en*chain, for *down*, *chain*.

(5) Paragoge, the *suffixing* of a letter or syllable to a word; as, without*en*, bound*en*, for *without*, *bound*.

(6) Synæresis, the contracting of two syllables into one; as, *thou'rt*, *'tis*, for *thou art*, *it is*.

(7) Diæresis, the separating of two vowels which otherwise might form a diphthong; as, *coördinate*, *zoölogy*.

(8) Tmesis, the separating of a compound word by inserting a word between its parts; as, *to us ward*, for, *toward us*; on *which* side *soever* we turn, for, on *whichsoever* side we turn.

In brief, therefore, figures of etymology consist either in a *defect*, an *excess*, or a *change* in some of the elements of a word.

2. Figures of Syntax, or deviations from the ordinary *construction* of a sentence. They are classified thus:

(1) Ellipsis, the omission, for rhetorical effect, of a word, phrase, or clause, which is necessary to complete the grammatical construction of a sentence; as,—

He seemed as [he would seem] if [he were] deranged.

There are some who write, [and who] talk, [and who] think so much about vice and [about] virtue, that they have no time to practise either the one or the other.

For further illustration, see *Law of Economy*, p. 46.

(2) Pleonasm, the use, for rhetorical effect, of more words than are necessary to complete the grammatical construction of a sentence; as,—

Verily, verily, I say unto you, all ye *inhabitants* of the world, *and dwellers on the earth.*

(3) Enallage, the change of one word or of one part of speech for another; as,—

They fall *successive*[ly], and *successive*[ly] rise. *We*, Alexander, Emperor of Russia.

Here the plural number is used for the singular.

(4) Hyperbaton, the transposition of words; as,—

While its song rolls the *woods along.*

3. Figures of Rhetoric.

Under this head are usually grouped Figures of Poetry, such as *metaphor*, *simile*, *comparison*, *allegory*, *parable*, *fable;* also Figures of Poetic Prose, such as *metonymy*, *trope*, *personification*, *apostrophe*, *hyperbole*, *oxymoron*, *irony*, *numeration*, *al-*

lusion, *indication*, *supposition*, *parody*, *soliloquy*, and *dialogue*; together with Figures of Oratory, such as *vision*, *prediction*, *anthesis*, *specification of details*, *rhetorical repetition*, *climax*, and *interrogation*. In this treatise these different figures are distributed to the chapters under which they legitimately fall.

II. Rules governing the Use of Figurative Speech.

The three fundamental principles underlying this class of rules are: *First*, Figurative speech is used in order the more effectually to persuade.

Second, It is used for purposes of elucidation; and,

Third, after persuasion and elucidation are sought, then for purposes of elegance.

The specific rules may be grouped negatively and positively thus:

1. Negative Rules.

(1) Figurative speech is not to be used for its own sake, nor merely to increase the elegance of rhetorical composition. "Every figure, however beautiful," says Quintilian, "unless it tend to gain the cause, is superfluous." Figures may therefore be used to give lustre to thoughts, but not to give lustre to language. There are writers who have an ear for brilliancy of sentences, as others have an ear for measures or numbers. Such persons are to guard their speech, lest brilliancy merely dazzle and music end in jingle: the picture and the music are to be used as the ostrich uses his wings — for guidance,

not for show. If the student is guilty of using a figure for its own sake, or merely for embellishment, let him three times put his pen through it.

(2) Excess in the use of figurative speech is to be avoided. Profusion is in danger of defeating the legitimate design of figurative representation; it smothers where the intention is to illuminate. Excess, likewise, results in nausea. A rose, or even a rosebud, on every shrub and branch, makes one tire of roses and sigh for even a plain leaf or a stark and gnarled branch. Excess takes two forms:

a) The carrying of a given figure too far. To crowd a comparison, for instance, with minute circumstances, leads to obscurity and weakness. Arthur Helps gives the following description of the city of Mexico:

"Like some rare woman of choicest parentage, the descendant of two royal houses far apart, who joins the soft, subtle, graceful beauty of the south to the fair, blue-eyed, blushing beauty of the north, and sits enthroned in the heart of all beholders, so sat Mexico upon the waters, with a diadem of gleaming towers, a fairy expanse of flowery meadows on her breast, a circle of mountains as her zone, and, not unwomanlike, rejoicing in the reflection of her beautiful self from the innumerable mirrors which were framed by her streets, her courts, her palaces, and her temples.'

Where is the city of Mexico? The fair eyes and arms have captured both it and us.

b) The crowding of too many distinct illustrations upon a given idea. The following is taken from a Fourth of July oration:

"The marble-hearted marauder might seize the throne of civil authority, and hurl into thraldom the votaries of national liberty. Crash after crash would be heard in quick succession, as the strong pillars of the republic give way, and despotism would shout in hellish triumph among the crumbling ruins. Anarchy would wave her bloody sceptre over the devoted land, and the bloodhounds of civil war would lap the gore of our most worthy citizens. The shrieks of women and the screams of children would be drowned amid the clash of swords and the cannon's peal: and Liberty, mantling her face from the horrid scene, would slumber in inevitable and eternal oblivion, or spread her golden-tinted pinions and wing her flight to some far-distant land, never again to revisit our peaceful shores."

The marble-hearted marauders, the falling of the pillars of liberty, the bloody sceptres, the bloodhounds, and the flight to other climes, cast the picture into oblivion. Such passages are properly termed "the copiousness of bombast."

Excess is especially objectionable when the thought illustrated is either unimportant or well understood. Excess, it must also be remembered, should be guarded against in proportion to the earnestness of the address. Elaboration of figures tends to retard movement and to destroy enthusiasm. Hence, in flights of oratory, illustrations which are characterized by rapidity, freshness, and surprise, are of peculiarly striking merit and charm. Therefore, often touch the picture and leave it, trusting that the aroused mental faculties of the auditors will complete it. Guard against excess by adhering to the metaphysical law of spontaneity and to the rhetorical laws of rigid aptness and strict propriety.

(3) Mixed, and to a certain extent complex, figurative speech is to be avoided. If the mixed is ever allowable, the case must be extraordinary, as, in a few rare instances, art employs for symbols winged lions and centaurs. Mixed figures usually defeat the chief object of figurative expression; they confuse rather than enlighten.

The following Irish address will be regarded as mixed and disorderly:

"Gentlemen, the apple of discord has been thrown into our midst; and if it be not nipped in the bud, it will burst into a conflagration which will deluge the world."

Addison's rule is, to test figures by reducing them to complete mental pictures.

2. Positive Laws.

(1) Spontaneity is the most available safeguard against a false, and is the surer path to a correct, use of figurative speech. Theremin, in his *Eloquence a Virtue*, thus happily expresses this thought:

"The so-called rhetorical figures must not be taken to denote mere ornaments coldly and artificially contrived to set off the discourse, but lively movements in thought and language, prompted by the imagination under the guidance of rhetorical affection."

(2) The picture, in proportion to its vividness, should reflect an harmonious light chiefly upon the leading idea of the discourse. There is one central light in every perfect sentence or discourse; all illustrations must add to its intensity.

George Whitefield once compared the case of a

sinner, while groping in sin, to that of a blind man led by a little dog fastened to him by a string. The string broke at last, and the man, left to grope his way alone, came to the verge of a precipice; he put out his staff, it fell over the edge. He, supposing it had fallen on level ground, and stooping to pick it up, fell down the steep. This illustration was presented with such effect that Chesterfield, who was in the congregation, springing from his seat, exclaimed, "Good God, he is gone!"

Whether such powerful impressions would better be made depends largely upon the question of their compliance with the law before us. If the impression is not in strict harmony with the main idea of the discourse, then a mistake is made, and such illustrations will appear, upon reflection, to be excrescences.[48]

(3) The terms of all word pictures should be in strict harmony with the ideas illustrated, not differing in kind, and neither falling below nor rising above them. A clergyman, preaching a funeral sermon while the corpse lay before him, exclaimed, "Here, brethren, we have before us a *living witness* and a *standing monument* of the frailty of human hopes!" A theological student is guilty of the following:

"As the diamonds in the hilt of the *assassin's dagger* light up the passage for the blade, so the *divine illuminations of love*, radiating from the Spirit of Jehovah, brighten the pathway of the soul in its onward march to glory."

In these two instances there is want of harmony in kind.

Aristotle is in error while thus describing governments:

"Every form of government, by being relaxed or strained too much, destroys itself. Thus a democracy, not only when relaxed, but even when overstrained, grows weaker, and so will at last be changed into an oligarchy. Just as hookedness or flatness of the nose not only approaches the mean in proportion as it relaxes from the excess, but also when it becomes excessively hooked or flat, disposes the nostrils in such a way as no longer to resemble the nasal organ."

This figure is not only obscure, but falls far beneath the dignity of the subject.

The following illustrates the use of figures which are above the dignity of the thought presented:

"As the winged lightnings leap from the heavens when the thunderbolts are loosed — so does a little boy run when a big dog is after him."

An apparent and allowable exception to this rule occurs when rhetorical art is resorted to for the purpose of elevating or degrading a given object. Several agreeable illustrations, by the law of association will change the aspect of an object otherwise disagreeable. Milton often succeeds admirably in this kind of embellishment.

The opposite, that of rhetorically degrading an object by the use of debasing illustrations, requires great care in the choice of terms. The nauseous and extremely ugly will react and attach themselves permanently, perhaps, to the speaker. See *Henry IV.*, Part II., Act I. Sc. III.

(4) The terms employed should be well known.

To attempt the illustration of a thought in popular address by references to arts, sciences, books, places, historic events, and the like, which are but imperfectly known, is a grave rhetorical fault. Macaulay is sometimes open to criticism under this rule. He speaks of "fountains more wonderful than the waters of Paiezade," of "conveyances more rapid than the hippogriff of Ruggiero," of "arms more formidable than the lance of Astolpho," of "remedies more efficacious than the balsam of Frerabras."

In harmony with this principle, the use of familiar and home-like terms is recommended. Mr. Beecher is almost without a peer in this respect. The following, in which a supposed thoroughly equipped and conceited theological student is set forth, is suggestive:

"Did you ever see a dandy fisherman? He has the correct suit on, his pole is a beauty from Conroy's, his line is of the best gut, his book is full of artificial flies, — plenty of artificial flies, — his fish-basket hangs behind him; and he is a fisherman. May be. Let us go to the stream. Standing with a knowing air, he throws his fly; but the fish do not rise at it; and he throws again, and again they do not rise. And all the while, a barefooted, coatless boy on the other side of the brook is catching fish as fast as he can pull them in. He has just a rough hook on a bit of string, and a worm for bait, *but he gets the fish.*"

It should be borne in mind that, in proportion to the familiarity of the terms employed, and pictures presented, there must be accuracy; the fisherman or blacksmith may smile at the preacher's or the lecturer's ignorance.

(5) The terms employed, other things equal, should represent the species rather than the genus. The intensity of the picture and the consequent interest in it are thereby increased. "The more general the terms are, the picture is the fainter; the more special they are, the brighter." — *Campbell.*

Everything sounds well, is general and forceless. *Nature is vocal*, is more specific. *Nature is vocal with the song of birds*, is still more specific. *In the morning hour was heard the screech of the peacock, the whistle of the plover, the cooing of doves, and the twitter of the barn-swallow*, is by far the most vivid and forcible, because the most specific. In Exodus xv. 10, the words *fall* and *metal*, if substituted for *sank* and *lead*, would be faint and tame. See Micah vii. 19; Mal. iii. 3; Matt. v. 13, 14; ix. 30; Luke xii. 27, 28. In this last passage, the substitution of *flowers* for *lilies*, *develop* for *grow*, *they have no employment*, for *toil not* and *spin not*, and *King* for *Solomon*, would render insipid one of the most pleasing pictures and illustrations in the New Testament.

This same principle requires the use of a famous name in place of some characteristic quality. He is *a Solomon*, or *a Cræsus*, or *a Judas*, or *an Arnold*, is more forcible than the corresponding terms, *wise man*, *rich man*, or *a traitor*. "*A Daniel come to* judgment!" "Some village Hampden," and Mark viii. 33, are familiar illustrations.

Again, the principle here involved requires that a part, other things equal, would better be used than

the whole; as *hands* when used for *men; sail*, for *ship; roofs*, for *houses; the bar*, *the bottle*, *the pen*, and *the sword*, in place of the literal expressions for which these terms are employed.

(6) The terms employed, other things equal, would better represent objects animate than inanimate. *Offspring of the brain*, is better for the purposes of poetic representation than *product of the brain; thirsty ground*, than *dry ground; mother earth*, than *earth; learned age*, than *age of learning; fool*, than *folly;* and *foe*, than *hostility*. See Gen. v. 22; Num. xxxiii. 55; Prov. xxv. 2; Jer. xiii. 23; Matt. xxiii. 14, translating *oikias*, families; Acts ix. 5.

The same principle requires the use of terms denoting objects in motion or movable rather than those which are immovable; as, —

"Man!
Thou pendulum betwixt a smile and tear."

(7) If the resemblance between the figure and the object is too strong, it may appear ludicrous; if too faint, the mind is fatigued while attempting to trace the analogies.

(8) Resemblances are to be instituted between objects of a different kind, and contrasts between those of the same kind. See *Figures of Analogy* and *of Antithesis*, Vol. II.

(9) Figures appropriate in one place, or upon a given occasion, are often objectionable elsewhere. That which may be becoming on the street, or upon the platform, may ill become the pulpit.

(10) Some kinds of discourse allow of a free use of figures; other kinds call for a sparing use. The first thirty-one chapters of Deuteronomy, made up of historical and explanatory discourses, have but few illustrations; chapter xxxii., entitled "Song of Moses," has a figure in nearly every verse. The prophetical books, and those of David and Solomon, are packed with figures.

(11) Whenever the speaker discovers that the figure employed is either too bold, or is disproportionate or misplaced, it can be greatly softened and the error can be partly corrected, by saying, *so to speak*, or, *as it were;* though the necessity requiring such qualification should not often occur.

We may conclude, therefore, — inasmuch as all people delight in poetical representation, and as one's taste and culture are so quickly betrayed by the way he uses figurative language, and as it is so easy to be "grotesque in the effort to be striking and graphic, and to pass over the line from what is simply refined and elegant in illustration to that which is far-fetched and finical," — that the student cannot overestimate the importance of mastering the laws and rules governing the use of figurative speech.

CHAPTER IX.

Poetic Speech.

In harmony with the principle already announced, certain classes of ideas naturally shape themselves into what is termed poetic speech. The early ballads of almost every country, the *Iliad*, *Inferno*, *Paradise Lost*, and some of the dramas of Shakspeare, are in their nature poetic rather than *prosaic*. The ideas involved are essentially elevated, impassioned, and imaginative. "Poetry," says Hazlitt, "is the language of the imagination."

But still further, the forms in which poetic thoughts naturally shape themselves are peculiar. There is demanded, for instance, a rhythm, an enlarged vocabulary, also license in both the use of words and the construction of sentences. In a word, poetry is the science and art of putting the productions of the imagination into figurative and measured or balanced speech.[49] The following divisions will aid in mastering this topic.

I. The Relative Importance of Poetic Representation.

This mode is more pleasing to the average mind, and may be more effective than any other.[50] The presented picture produces instantly a definite ef-

fect; whereas both time and conscious mental effort on the part of the hearer are more likely to be required to produce the same effect by other modes of representation.

The language of poetry is also pleasing and effective because directed to the senses; metaphorical language, the most common, is chiefly directed to the sight, the keenest of all senses; hence the vividness and effectiveness of such language. The boy studies a text-book on geography, and hates everything connected with the sea and land. He listens some evening to a picture-story presented by a returned sailor, and that night runs away to sea. The same effect may be produced by a picture hanging on the wall. A son abandoned his home for the sea; a friend was called to comfort the mother, but said, "Your son had not run away had not that beautiful picture of sea-life been your parlor decoration. Remove it, lest the other boys also go to sea." It has been said that if heaven is to operate upon us, it must be *picturable* by us.

Whenever, therefore, the aim is to make a thought especially brilliant or distinct, or to produce an impression long to be remembered, there is resort instinctively to the use of poetic representation. A forcible figure flashes truth upon the heart with the conviction of a resistless argument. The mental faculties of the speaker or writer during the picture-producing moments are aroused; poetry is said to be "the highest eloquence of passion;" hence, from mental sympathy the corresponding faculties of the

hearer will likewise be aroused. This is one of the conquests of eloquence. The picture produced at the cost of mental animation or transport, when presented to others, will tend to reproduce what it originally cost, namely, animation or transport. Hence, men who sleep through other parts of the sermon or address, are wide awake when the metaphor appears.

For the reasons involved in these statements, likewise because the picture-producing faculties are the earliest developed and the busiest with the mass of people, also because everything in popular speech is originally metaphoric, seen especially in the formation of words, and from the sanction derived from the use of figurative language in the Scriptures, there can be no question as to the relative importance of the poetic mode of representation.

II. Classification of Poetic Speech; Rhetorical Form.

Keeping in mind the essential characteristic of poetic representation, namely, that it abounds in imaginative scenes, and that, either by reason of the stimulation of the faculties, or by reason of the balance between the figurative and the literal objects, or upon the ground of both these reasons, it takes naturally and easily to rhythm and measure, we are prepared to classify the different types of poetic representation.

1. Parallelism. This is of high antiquity, and prevailed among the Hebrews. An idea is ex-

pressed, and then is balanced by its repetition in modified form; as in Psalm xix. 1; xxiv. 3.

2. Alliteration. The balance of alliteration, as seen in early Teutonic poetry, consists in giving similar initial sounds to emphatic words or syllables, two of which were generally in one line, and one in the line which followed. At present alliteration applies, without regard to order, to the recurrence of initial letters.

"The *p*loughman homeward *p*lods his *w*eary *w*ay."
"The *w*inds in *w*onder *w*ist."

See *The Vision concerning Piers the Plowman.* Also, Matt. xi. 28.

3. Accented Metres. The measure is indicated in this instance by the regular recurrence of accented syllables; as, —

Ah me′, how quick′ the days′ are flit′ting.

Accented metres are subdivided, according to the measure which predominates, into the following:

(1) The Iambic, consisting of a short and a long syllable, and taking consequently the accent on the *second*, *fourth*, *sixth*, &c. syllable; as, —

The cur′ | few tolls′ | the knell′ | of part′ | ing day.′

(2) Trochaic, consisting of a long and a short syllable, and taking consequently the accent on the *first*, *third*, *fifth*, &c. syllable; as, —

Night′ and | morn′ing | were′ at | meet′ing | o′ver |
Wa′ter | loo.

(3) Anapæstic, consisting of two short syllables and one long one, taking consequently the accent on every third syllable; as, —

May I go′ | vern my pas′ | sions with ab′ | solute sway′.

(4) Dactylic, consisting of one long syllable and two short ones, having consequently an accented syllable followed by two which are unaccented; as, —

Hail′ to the | Chief′ who in | tri′umph ad | van′ces!

Hon′or′d and | bless′d′ be the | ev′er-green | *pine!*

(5) Mixed. The foregoing principal accented measures, by their intermixture with one another, and by the admission of secondary measures, are capable of numerous variations; as, —

From peak | to peak′ | the rat′- | tling crags′ | among′,[50]

Leaps′ the | live′ thun-′ | der! not′ | from one′ | lone cloud′.

III. Classification of Poetic Speech; Subject-Matter.

1. Epic Poems. They narrate national or mythological events of great importance, and celebrate, usually, the actions of distinguished men or heroes. *The Iliad*, *Æneid*, *Jerusalem Delivered*, and *Paradise Lost* are of this class.

Under epic poetry fall: (1) Metrical Romances, which recount stories of heroism and love; such are some of the poems of Scott and Byron. (2) Bal-

lads, which differ only in their brevity from the Romance. They abound in the early literature of Spain, England, and Scotland. (3) Tales, such as Longfellow's *Evangeline* and Tennyson's *Princess.*

2. Lyric Poems. They express, briefly, the individual emotions of the poet. Anacreon, Pindar, Sappho, and Horace are noted ancient lyric poets. Collins's *Ode to the Passions*, and *Alexander's Feast*, by Dryden, are examples in English poetry.

Lyric poems are subdivided into: (1) Songs, secular and religious; such as *America*, *God Save the Queen*, and *The Ninety and Nine.* (2) Odes, which are similar to songs, except that they are not designed for singing. Wordsworth's *Ode to Immortality* is an example. (3) Elegies, or odes of lamentation, such as Gray's *Elegy.* (4) Sonnets, being brief poems usually completed in fourteen lines. The sonnets of Petrarch, Tasso, Spenser, Shakspeare, Milton, and Wordsworth, are the best known.

3. Dramatic Poems. They are such representations of human life as are adapted to the stage; they are divided into, (1) Tragedies, termed "the struggles of individuals against destiny," and (2) Comedies, which may be termed representations of the ludicrous phases of human existence. Shakspeare's plays are dramatic poems, including both tragedy and comedy.

4. Didactic Poems. They are designed to inculcate the truths of science or morals. Lucretius's *Nature of Things* and Pope's *Essay on Man* are of this class.

5. Pastoral Poems. They have for their subjects nature, agricultural pursuits, or rural life. The *Idyls* of Theocritus and the *Eclogues* and *Bucolics* of Virgil belong to this class.

6. Satirical Poems. They are designed to expose the vices and follies of society and individuals. The Satires of Juvenal and Horace, and of Dryden, Pope, and Byron, are well-known examples.

7. Epigrams. They are brief poems of a witty or humorous character.

8. Epitaphs are usually short poems, in praise of the virtues of the departed.[51]

IV. Classification of Figures belonging to Poetic Speech.

It should not be inferred that the following figures are the exclusive possession of poetic speech; they will be found abounding in many kinds of prose. But they are termed figures of poetic speech because they more easily fulfil the conditions of poetry than do other kinds of figures. They are word-pictures so painted as to fall easily under some form of accented metre. They are classified as follows:

1. Metaphor. It is an imaginative picture, whose qualities or features are supposed to be well known, and the sudden transference of that picture to something whose qualities or features are supposed not to be well known, the direct purpose being to light up those qualities and features.

Hence Lord Kames says: "A metaphor is an act of the imagination figuring one thing to be another."

Cicero says, "it is a kind of borrowing." The qualities which render speakers popular and distinguished lead to a frequent use of the metaphor. Demosthenes rarely employed the simile, but often the metaphor. It is admitted that the metaphor is natural to the highest flights of oratory, which are usually poetic. Longinus, in his treatise on the sublime, says: "The proper time for metaphor is when the passions are so swelled as to hurry on like a torrent."

The student may explain why the following figures are metaphors:

"Many a preacher is the undertaker of the subject he undertakes."

Father Taylor, in a sermon before the sailors, after picturing a ship driving on to the lee shore, suddenly exclaimed:

"But what do I see yonder? Through the mist I see it. That flash of lightning has shown it to me — a life-boat! a life-boat! — Christ is that life-boat."

Jeremy Taylor, at the funeral of an accomplished and pious lady, said:

"Her heart was a passion-flower, bearing within it the crown of thorns and the cross of Christ."

"Athens, the eye of Greece." — *Milton.*

"Language is the amber in which a thousand precious thoughts have been safely imbedded and preserved." — *Trench.*

"Style is the gossamer on which the seeds of truth float through the world." — *Bancroft.*

"Ink is the Black Sea on which thought rides at anchor."

"God is not a democrat — he is a King." — *Morris.*

hearer will likewise be aroused. This is one of the conquests of eloquence. The picture produced at the cost of mental animation or transport, when presented to others, will tend to reproduce what it originally cost, namely, animation or transport. Hence, men who sleep through other parts of the sermon or address, are wide awake when the metaphor appears.

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(5) Mixed. The foregoing principal accented measures, by their intermixture with one another, and by the admission of secondary measures, are capable of numerous variations; as, —

From peak | to peak′ | the rat′- | tling crags′ | among′,[50]

Leaps′ the | *live′ thun-′* | der! not′ | from one′ | lone cloud′.

III. Classification of Poetic Speech; Subject-Matter.

1. Epic Poems. They narrate national or mythological events of great importance, and celebrate, usually, the actions of distinguished men or heroes. *The Iliad*, *Æneid*, *Jerusalem Delivered*, and *Paradise Lost* are of this class.

Under epic poetry fall: (1) Metrical Romances, which recount stories of heroism and love; such are some of the poems of Scott and Byron. (2) Bal-

lads, which differ only in their brevity from the Romance. They abound in the early literature of Spain, England, and Scotland. (3) Tales, such as Longfellow's *Evangeline* and Tennyson's *Princess*.

2. Lyric Poems. They express, briefly, the individual emotions of the poet. Anacreon, Pindar, Sappho, and Horace are noted ancient lyric poets. Collins's *Ode to the Passions*, and *Alexander's Feast*, by Dryden, are examples in English poetry.

Lyric poems are subdivided into: (1) Songs, secular and religious; such as *America*, *God Save the Queen*, and *The Ninety and Nine*. (2) Odes, which are similar to songs, except that they are not designed for singing. Wordsworth's *Ode to Immortality* is an example. (3) Elegies, or odes of lamentation, such as Gray's *Elegy*. (4) Sonnets, being brief poems usually completed in fourteen lines. The sonnets of Petrarch, Tasso, Spenser, Shakspeare, Milton, and Wordsworth, are the best known.

3. Dramatic Poems. They are such representations of human life as are adapted to the stage; they are divided into, (1) Tragedies, termed "the struggles of individuals against destiny," and (2) Comedies, which may be termed representations of the ludicrous phases of human existence. Shakspeare's plays are dramatic poems, including both tragedy and comedy.

4. Didactic Poems. They are designed to inculcate the truths of science or morals. Lucretius's *Nature of Things* and Pope's *Essay on Man* are of this class.

in part upon historic or existing facts, or be purely imaginary. The design is to teach some moral truth; sometimes the specific design is announced, sometimes easily inferred, sometimes exceedingly obscure. A lengthy parable requires the didactic style of composition and delivery. Short parables may appear in the more animated forms of discourse, in which also a series of brief parables may be effectually employed to throw a vivid light upon a given division or thought of the discourse. See the six parables in Luke xv. and xvi., and the eight in Matt. xiii. Tholuck, in one of his sermons, while illustrating the woe of being too late to enter heaven, employs, in rapid succession, three parables: one in which a father is represented as a moment too late to save his child from a burning building; another where a son reaches home just too late to receive a dying father's forgiveness; and the third where pardon comes a moment after execution. This accumulation of parabolic illustrations was a favorite method with Burke. It should be borne in mind, however, that in impassioned eloquence no formality is allowed while introducing parables. If the parable is found to be too cold and formal for the address for which it was intended, it may easily be converted into some of the preceding specimens of representation. Our Lord frequently introduced his parables by the sign of comparison. They may also be condensed into proverbs. Cardinal Wiseman, from the proverb in Luke iv. 23, unfolds the involved parable. The maxims in the Book of Proverbs are recom-

mended to the student as germs from which to construct useful parables.

Parables are employed with great advantage in presenting unwelcome truths. See Matt. xxi. 45; Luke xx. 19.

The following examples are illustrative of the practical use that can be made of parables:

Certain Hindoos said to a missionary, after he had preached a forcible sermon on the malignity of Satan, "Satan ought to be punished and men let go free." The missionary replied, "Some men with rifles were standing on the banks of the Ganges as a vessel with women and children on board was passing down the river. A malignant stranger came up to the men and persuaded them to fire on the vessel. They consented, eagerly seized their rifles, and killed several of the women and children. The government put the stranger to death and the men too."

Spurgeon once introduced the following admirable parable into a funeral sermon:

"A certain nobleman had a spacious garden which he left to the care of a faithful servant, whose delight it was to trail the creepers along the trellis, to water the seeds in time of drought, to support the stalks of the tender plants, and to do every work which could render the garden a paradise of flowers. One morning the servant rose with joy, expecting to tend his beloved flowers, and hoping to find his favorites increased in beauty. To his surprise, he found one of his choicest beauties rent from the stem. Full of grief and anger, he hurried to his fellow-servants and demanded who had robbed him of his treasure. They

had not done it, and he did not charge them with it; but he found no solace for his grief till one of them remarked, 'My lord was walking in the garden this morning, and I saw him pluck the flower and carry it away.' Then, truly, the gardener found he had no cause for his trouble. He felt that it was well his master had been pleased to take his own; and he went away smiling at his loss, because his lord had taken delight in the flowers."

See Judges ix. 7–21; 2 Sam. xii. 1–6. See Trench on *The Parables*. The frequency with which the Master used this dexterous and weighty kind of speech will justify its more common appearance in modern popular and pulpit address.

6. Fable. It is essentially the same as the parable. The name of Jesus, however, is so associated with parables, and that of Æsop with fables, that the distinction between the two figures has come to seem very broad. Comparing the world's fables with the Christian parables, it will appear that often in the fable, but rarely in the parable, are the attributes of humanity given to brutes; in the fable, raillery is frequently indulged in, but not in the parable; thus, also, prudential rather than religious truths are exemplified in the fable. Æsop is the master of fables. Demosthenes sometimes employed them, (see "Fable of Sheep, Dogs, and Wolf," in *Plutarch's Lives*, article on Demosthenes.) In the calmer forms of sacred eloquence, especially in an address to children, the fable can be profitably introduced.

V. Art of acquiring Skill in the Use of Poetic Speech.

To the principles found under Laws XII., XIII., and XIV., pp. 64–67, and the directions given under *Cultivation of Style*, p. 143, there need be added but two rules for acquiring skill in poetic representation.

1. Cultivate figure-making habitudes. This is done by asking the spiritual import of every physical object seen (Rom. i. 19, 20); also by forming the habit of constantly metaphorizing. Knock at the door of anything met which interests, and ask, Who lives here? The process is to look, then close the eyes, then look within. Emerson, Spurgeon, and many others, carry blank books in which they note on the spot anything of a character to furnish an illustration.

In this figure-making drill, carry out all the minutest details of the picture; though this is rarely to be done before an audience, except in certain parts of the picture.

2. Store the mind with information. To produce a mental picture from natural objects, one must have an acquaintance with such objects. Objects of sight are the most fruitful. An increase of such information is like enlarging one's vocabulary. Strict scientific analysis of natural objects may also be of service. To one who understands the chemical properties of light, the announcement, "I am

the Light of the world" (John viii. 12) presents a picture both evangelizing and grand.[51]

"Science," says Macaulay, "is admirably fitted to give majestic contributions to poetic representations." Modern scientific works are extremely suggestive, such as those of Darwin and Huxley, Dawson and the Duke of Argyll.

CHAPTER X.

PROSE SPEECH.

PROSE SPEECH is used in ordinary conversation, and forms the basis of all didactic and oratoric address. It is treated under the following topics:

I. Classification in Prose Speech; Rhetorical Form.

1. Narration. It is the representation of a succession of events observed in the order of their occurrence. It deals with facts, and includes more departments of literature than any other class of rhetorical composition. Rarely is a speech of any great length heard, in which narration is wanting. Note the constant recurrence of narration in the speeches and orations of Demosthenes, Cicero, Burke, Pitt, Webster, and Everett. When the orator would move to tears, he neither employs syllogisms nor challenges admiration through oratory, but simply narrates a pathetic anecdote. Such real or parabolic narrations as the Prodigal Son or Good Samaritan, elicit both tears and resolves to go and do better, as no demonstration or argumentation could do.

The following directions may be of service:

(1) Narration should be unfolded in order of time. (2) It should be such as to bring objects vividly before the mind of the one addressed. (3) The rule of art is to place the principal objects in the strongest light possible. (4) Important matters should be brought out in fulness of detail. Hence the rule to select the important and then carefully specify the details immediately involved. (5) Unimportant matters should be unnoticed, or be merely touched upon. (6) The development of the narrative throughout should be such in spoken address as not to interfere with oratorical effectiveness.

For examples under these rules, see Demosthenes *On the Crown*, (beginning, "What commotion there was in the city"); Everett's *Hist. Orations;* the various New Testament narrations, such as those of the Young Ruler, Woman of Samaria, and Syrophœnician Woman. See also *King Lear*, Act III. Sc. II., Lear's second speech; and in Sc. VI., Lear's eighth speech; *Hamlet*, Act I. Sc. I.; 1 Sam. ii. 19; 2 Sam. xii. 34; xiv. 7, 14; Zech. viii. 5; Matt. xxiv. 17, 18; xxv. 35–44; Luke xi. 5–8; xiv. 18–20, 31; xvi. 24; xvii. 34–36; Acts v. 35–39; vii.; xiii. 13, etc.; xxvi.[52]

That narration is classified under Prose Speech does not exclude its use in poetry. See all popular ballad poetry.

2. Description. It is the representation of events or things observed at a given point of time. It is sometimes defined as a "shortened narration." Description is used for the purpose of generating or

intensifying belief or emotion by definitely placing before the mind persons, places, or things. The description is poetic if the subject is imaginary; it is biographic if some character is delineated; it is historic or narrative, so far as past events are described. Description is more difficult than narration, inasmuch as closer and more philosophic observation is required. Often, in the same composition, narration and description are combined. The following rules are to be observed:

(1) The absurdities of an over-heated imagination are to be guarded against. A preacher recently spoke of the sad *procession* attending the funeral of Abel. (2) Description, like narration, must be minute as to essentials, but brief, rapid, or silent as to non-essentials. (3) Description must be so managed as to contribute to oratorical effect; hence the rule: In proportion to minuteness of essentials will be the intensity, and consequently the effectiveness, of the description.

For examples illustrating these rules, see Curran's *Speeches*; Saurin's *Sermons*; Sterne's *Sentimental Journey* (the description of a captive); Victor Hugo's *Ninety-Three* (the meeting of Robespierre, Danton, and Murat); Joseph's interviews with his brethren; description of natural objects in the Book of Job; and John's descriptions of Heaven.

3. Exposition. Its aim is to give information through a statement and discussion of facts and principles. Essays, epistles, editorial articles, in a word, the discussion of theories and principles, be-

long to this kind of composition. Under exposition are classed: (1) The statement of existing facts and opinions. These are presented usually for the purpose of imparting information; hence, the unadorned speech and didactic style are appropriate; the style changes, however, when the end in view is oratoric effect. (2) Definition. "Definition," says Cicero, "is a short and concise specification of whatever properly belongs to the thing which we define." Locke says it "is nothing but making another understand by words what the term defined stands for." Definition requires attention to the following directions:

a) There should be no forced effort at novelty or profundity.

b) There are certain subjects so subtile that their exclusion from the popular address is demanded upon the ground that they can be neither intelligently defined nor critically analyzed.

c) Definition should not be negative when it can be affirmative.

d) It should not contain the term which is defined, otherwise there would be repetition, not definition.

e) Nor should it contain terms which are no better understood than the term defined.[53]

f) Exact definition should be adequate, i. e., recount fully the attributes of what is defined.

g) In popular address, definition may take the oratoric form, and be given with as much feeling as the case will admit.

h) The Bible logically defines very little.

i) The better forms of definition for popular speech are the poetic and descriptive. A metaphor, for instance, is a poetic definition. (See examples under *Metaphor*.) For examples of descriptive definitions, see Paul's description of "Charity," 1 Cor. xiii.; of "Faith," in Hebrews xi.; and our Lord's definition of "Duty to our Neighbor," Luke x. 30–37.

(3) Analysis. It is a process of dissection, the effort being to find the mother-idea by removing everything contingent and accidental. The rules to be observed are essentially the same as those relating to definition.

4. Maxims or Proverbs. They are said to be "the wit of one, the wisdom of many." They are also called the philosophy of the common people. They have probably been produced spontaneously; a prevailing thought, suddenly crystallizing upon somebody's tongue, becomes a proverb with a verbal and vital embodiment so perfect that no improvement seems possible. Tribes which have no written literature, either poetry or prose, are often rich in maxims or proverbs.

Maxims should conform to the following rules:

(1) They should be manifest conclusions or inductions from a large number of facts belonging to a given class. (2) They should contain a truth which is both valuable and practical. (3) They should be expressed in such terms as are in common use among common people. (4) And in such terms that they will strike and cleave to the memory.

Hence alliteration and antithesis well befit this class of composition. *Vox populi, vox Dei; Man proposes, God disposes; Penny wise, pound foolish*, are illustrative. See also many of the proverbs of Solomon; likewise certain passages in Job.

The other recognized varieties of prose composition, such as *letters*, *diaries*, *news*, *editorials*, *reviews*, *essays*, *treatises*, *travels*, *fiction*, *history*, and *speeches*, call for no specific statement or direction.

II. The Importance of Purity and Correctness in Ordinary Speech.

The integrity of the English language in America is threatened by the influx of foreigners, by the careless and inflated style of newspaper reporters, and by various other forms of sensational literature. Every educated person should, therefore, place himself as a breakwater. He should seek to give purity of tone to the speech of the community in which he lives. Inaccuracies and inelegances are contagious.

The pulpit especially should be pure and correct. The speech heard from the pulpit is quickly repeated by the pew. "Like priest, like people." Thus the purities and proprieties of pulpit speech will be found healthfully infusing themselves into the expressions of the boy at his play, of the blacksmith at his forge, and of the farmer at his plough.

It is likewise admitted that the relations existing between thought and speech, also between morals and speech, are so intimate that any impurity or im-

propriety in the one quickly taints the other. The public speaker, therefore, who resolutely expunges, in the family, on the street, at the political meeting, on the platform and in the pulpit, every expression which savors of impurity, inaccuracy, or slang, and who seeks constantly the language of a cultivated gentleman, is, upon these grounds, a public benefactor.

CHAPTER XI.

Poetic-Prose Speech.

An attempt at classification in any department of knowledge finds varieties which belong partly under one recognized species and partly under another. For illustration: Rhetoric has its province, so has Mental Science; but there are many topics which are found upon the border-land between the two. Thus, likewise, classification in the Art of Speech discovers many varieties which fall partly under Poetic, and partly under Prose representation, and lead to a new grouping, which is properly termed *Prose-Poetry*, or *Poetic-Prose Speech.*

The sub-topics belonging to this chapter are:

I. Distinction between Poetic-Prose and the Forms of Speech already discussed.

We have seen that pure poetic speech is largely metaphorical. The illustration previously employed, *Pilgrim's Progress*, has sufficiently established this principle. That is, as Bunyan originally published his work, it was correctly termed an allegory. *The Christian is a pilgrim*, is that allegory reduced to a metaphor. *The Christian is like a pilgrim*, is a metaphor converted to a simile.

But the phrase, *The pilgrim Christian*, belongs to neither of the pure poetic forms of speech; nor is it ordinary prose. It answers in part, and only in part, the conditions of these two great families of speech. It is, for instance, poetic in conception. Should the word *pilgrim* be followed by a pause, an image will be presented to the mind, at least, of any one who can define the word, or who has seen a pilgrim. When the sentence is completed, then the qualities of that imagined pilgrim are transferred to the Christian. Thus far the speech fulfils two conditions of pure poetry, namely, picture-making and metaphorizing. But the construction of the sentence is not poetic; there is no tendency to measure or rhythm.

Further examination of the illustration before us discloses other distinctions which may be stated thus: Both poetic and prose speech use terms in their ordinary sense; but poetic-prose often uses terms in other than their ordinary sense. In the sentence, *The Christian is a pilgrim*, there is nothing but plain statement, involving only the ordinary use of words. *The pilgrim Christian* involves a special use of the word *pilgrim*. It is made either a compound noun with *Christian*, or is converted from a noun to an adjective or adjective-noun. Again, pure poetic speech seeks to discover or institute resemblances; but poetic-prose speech may, and often does, utterly disregard resemblances.

In general such speech as abounds with imaginative but unmetred expressions is properly classed

under poetic-prose composition. Mitchel's *Astronomical Lectures* and Everett's *Historical Orations* are representative.

II. Classification of Figures belonging to Poetic-Prose Speech.

1. The use of one noun for another, called *Metonymy*. Between seventy and eighty varieties of this figure, including their contraries, have already been discovered and specified. A few of the more important are the following:

(1) The name of the cause used for that of the effect; as, "Have you read *Longfellow?*" See also Luke xvi. 27–31. Detect the figure, and explain why, probably, our Lord employed it.

(2) The name of the effect used for that of the cause. Thus the scientist says, "*Nature* produces all changes in the physical universe;" he means, of course, the *Cause*, or the Author of nature. See also Gen. xxxi. 53; 2 Kings iv. 40; Rev. i. 12.

(3) The name of a place used for the name of the inhabitant; as, "The songs of *Heaven*." See likewise, Matt. x. 11–14; Rev. iii. 10.

(4) The name of that which contains, used for what is contained; as, "The *kettle* boils;" "He smokes his *pipe;*" "Your *purse* or your life." See also Luke xx. 11, 20.

(5) The voice used for the speaker. See John i. 23; Rev. i. 12.

(6) The name of the instrument used for the one who employs it; as, "In this day *bayonets* think;"

"The *pen* is the grand civilizer;" "In war the *bullet*, in peace the *ballot* rules;" and Isa. xiii. 18.

(7) The name of a symbol used for what is symbolized; as, "As the *cross* advances, the *crescent* retires." See also 1 Kings xii. 10–14.

(8) The name of one served used for the service rendered. See Phil. i. 21.

(9) The name of a tempter or a leader used for the one tempted or led. See Matt. xvi. 19, 23; xviii. 18.

(10) The name of one class of loved objects applied to another class of loved objects. See Mark iii. 31–35. This is a favorite figure with both Demosthenes and Paul.

(11) The name of the whole put for a part, and the reverse. The importance and frequent use of this variety of metonymy has secured for it the technical name *synecdoche*. "A maid of seventeen *summers* was carried to the tomb;" "The snows of seventy *winters* whitened his head;" Mark xvi. 15; Acts xxiv. 5; Rom. i. 8; 2 Peter iii. 6 (?) (whole for a part); Gen. i. 5, 8; iii. 19; Matt. viii. 8; Acts xxvii. 37 (part for the whole), are illustrations of this figure.

(12) The name of experiences ascribed to God, which properly belong to man, called *Anthropopathy*. It is a figure usually brought into use when Deity is alluded to in ordinary discourse, in prayer, or in the Scriptures. See 2 Chron. xvi. 9; 2 Sam. xxii. 9 (comp. Ps. xviii. 8); Job x. 8; xi. 8; xiii. 26; Ps. viii. 3; civ. 3; lxxxix. 13; Hab. iii. 5; Rev. xx. 2.

2. The use of an adjective in other than its ordinary sense, properly termed *Trope.*[54]

When an adjective is turned from an object to which it naturally belongs, and is applied to another object whose special relations and connections allow such change and application, there results this distinctive type of poetic-prose speech. Of the many varieties enumerated we specify the following:

(1) An adjective describing some person or thing affected, applied to the person or thing producing the effect; and the reverse; as, "*Blushing* honors;" "*Giddy* brink;" "A *bold* discovery;" "A *daring* wound;" "*Merry* bells."

(2) An adjective belonging to a subject, applied to some part or parts of that subject; as, "*Longing* arms;" "*Willing* feet;" "An *impatient* hand."

(3) An adjective belonging to an agent, applied to the instrument used by that agent; as, "*Coward* swords;" "The cannon's *deadly* rattle." "I have seen a *fan* so very *angry* that it would have been dangerous for the absent lover to have come within the wind of it." — *Addison.*

(4) An adjective belonging to one object, applied to another object, the two having some associated or apparent relation; as, "Fond roof;" "Drooping chair;" "Fearless ship;" "Ripe October;" "The genial sunshine;" "The starry Galileo;" "Breezy summit;" "Melancholy darkness."

3. Such a use of the verb as converts an object into a subject. "The smell of the rose is sweet," is pure and correct prose. "The rose smells sweet,"

when regarded as pure prose, is condemned; but when viewed as poetic-prose, is as defensible as either *metonymy* or *trope*. "The sun looks pleasant," "The apple tastes sweet," regarded as poetic-prose, are not, therefore, inaccuracies in English speech.

4. Such a framing and application of sentences as bring before the mind an image not involved in an exact and direct prose statement. The following varieties illustrate this mode of speech:

(1) Such a use of language as attributes personality to abstract qualities and to things inanimate, and as attributes human intelligence to animal life, technically termed *Personification*. It is in every tongue one of the earliest and most common forms of expression. Certain characteristics of English speech, especially its genders, make personification peculiarly easy and graceful. Its frequency is based upon the psychological principle that the human soul longs for society, and under certain conditions will convert all sorts of objects into companions or personalities. When the passions are aroused, personified speech is instinctively resorted to. The child kicking the stone which trips him, and the man cursing the hammer with which his finger is bruised, in that moment of passion attach to these objects personality and even responsibility. Thus, likewise, when the gentler passions and emotions are excited, the personification of an object of interest or love naturally follows.

Personification admits of three degrees of inten-

sity: *a*) When abstract qualities and inanimate objects are represented as having life; as, —

"Then Ire came in, with strut and strife;
His hand was aye upon his knife."
Dance of the Seven Deadly Sins. — Dunbar.

Sir Walter Raleigh calls flowers the "pretty daughters of the Earth and Sun." Peel speaks of the lightning as "faire spouse of thunder." Tennyson represents haste as "the half-sister of delay;" and Æschylus speaks of a certain dangerous harbor as "the step-mother of ships." "Cruel disease," "Winged winds," "Pitiless storm," and "Thirsty ground," are expressions belonging to this type of personification. Hence, objects of affection, such as pets, and objects of gentle qualities, are *feminized;* "The ship," "The moon," and articles of personal property, being designated by the pronoun *she.* On the other hand, objects of an imposing character, and those of real or supposed hostility, are *masculinized.*

b) When abstract qualities and inanimate objects are represented as acting; as, —

"But look! the moon, in russet mantle clad,
Walks o'er the dew of yon high eastward hill."

". . . . As when old Ocean roars,
And heaves huge surges to the trembling shores."

"France goes to war for an idea."

c) When abstract qualities and inanimate objects are represented as having human intelligence; as, —

"The Pyramids, doting with age, have forgotten the names of their founders." — *Fuller.*

"The sword of Gaul trembles at his side, and longs to glitter in his hand." — *Ossian.*

"Cheer'd with the grateful smell, old Ocean smiles."
Milton.

For other examples of personification, see *Alcestis*, Act II. Sc. I.; *Richard II.* Act III. Sc. II.; *Julius Cæsar*, Act III. Sc. IV.; Gen. iv. 10; Job v. 16; x. 17; xiv. 7; xviii. 15, 16; xviii. 13, 14; xxvii. 21; xxviii. 14–22; xxxi. 38; Ps. cvii. 42; Jer. xlvii. 6; Ez. xxxvi. 1–10; Mich. vi. 1, 2; Hab. iii. 10; Zech. xiii. 7; Matt. v. 3; vi. 3; Heb. xii. 24; Rev. vi. 8.

Reasoning from the philosophical basis of this mode of speech, it is evident that the propriety of introducing it into rhetorical composition depends upon the excitement of the passions or emotions. Hence, likewise, for the correct use of this figure, the mind of the hearer or reader needs by previous steps to receive a kind of preparation. Therefore, not in the introduction, but as a rule only when the speech is well under way, can personification be safely employed.

It may be remarked further that the perfection of this figure depends upon the worthiness of the object personified, and upon the healthy activity of the imaginative faculties; failure by reason of defective imagination or taste, converts an attempted personification into burlesque.

It will prove a profitable task for the student to add to the foregoing examples such personifications as he meets with, and such as he can recall or invent.

(2) A use of language involving direct address to

an absent or dead person who is imagined to be present, or to an inanimate object which is first personified; these forms of speech are technically termed *Apostrophe.* The same general principles govern the use of both this figure and that of personification. Burns's *Mary in Heaven*, Campbell's *Pleasures of Hope*, beginning, "Roll on ye stars;" Ossian's *Address to the Sun*, "O thou that rulest," &c., are excellent examples. See also "*All's well that ends well*," Act III. Sc. IV. The figure likewise abounds in Milton's *Lycidas*, and in Tennyson's *In Memoriam.* See also Gen. xlix. 18; Neh. vi. 9; Job xvi. 18; xvii. 14; Prov. vii. 4; Matt. xxiii. 37.

(3) Vision. It is the representation of past or absent scenes as if actually taking place in the speaker's presence. See Vol. II., *Figures of Oratory.*

(4) Prediction. It is the act of describing or foretelling events which are yet in the future. See Vol. II., *Figures of Oratory.*

(5) Such a use of language as presents an object magnified or diminished beyond the literal truth, technically termed *Hyperbole.* This figure springs from enthusiasm, and when correctly employed is a truthful statement of one's feelings, though strictly speaking a false verbal representation of the exact facts in the case. It may be almost considered a fourth degree of comparison; thus, *positive*, *comparative*, *superlative*, and *hyperbolic.* If the earnestness and enthusiasm are manifest, this

mode of speech, being the instinctive expression of excited feelings, will not produce a false impression.

The hyperbole upon the lips of a calm person, while perfectly calm, is falsehood. Hence, the minds of both speaker and hearer must be fully prepared before using this figure. It would be a mistake also to apply hyperbole to objects which are familiar or ordinary. Those persons most familiar with and who the most highly respect nature, rarely hyperbolize her. In their judgment she needs and allows no exaggeration. Most people are more successful with the magnifying than with the diminishing hyperbole. The chief difficulty in the use of this figure is to know at what point to stop so that it shall not seem strained. Rhetorical taste, a sound judgment, and correct moral intention are brought into requisition. The perfection of hyperbole requires also choice words, and as few as the possibilities of correct expression allow. Note the naturalness of this figure in such current expressions as the following: "There is no end to this talk;" "I'll be there in less than no time;" "Your most obedient servant;" "She will cry her eyes out." See *Henry VI.* Part I. Act I. Sc. I.; and Hood's *Letters to Children.* Hood speaks of a night so fearful that a Christian farmer would not have left out his scare-crow; and of a man so benevolent that he would hold an umbrella over a duck during a shower of rain. See Charles Lamb's *Extracts from the Elizabethan Dramatists.*

"Here once the embattled farmers stood,
And fired the shot heard round the world."

Emerson.

"If a young merchant fails, men say, he is *ruined*."

See also Gen. xiii. 16; Deut. i. 28; ix. 1; Num. xiii. 33; Ezek. ii. 9; Job xx. 6, 7; xxxii. 4–6; Matt. iii. 3, 9; xix. 24; xxiii. 24; Luke xix. 40, 44; John iv. 21, 29; xxi. 25; Gal. iv. 14, 15.

(6) A usage which unites words having contrary significations, for the purpose of gaining greater vividness of impression; "it is the saying of that which appears foolish, but yet is wise," technically termed *Oxymoron*. Horace speaks of "a strenuous idleness;" Ben Jonson, of "the liquid marble" of poetry. Robertson, 4th series, p. 163, speaks of a "most terrible success." Tennyson says:

"A deedful life; a silent voice."

The child says, "I love both father and mother best." George Macdonald says, "Jesus is more man than any man." Bush says, "The French have shown themselves the greatest architects of ruin that have hitherto existed in the world." "Do you believe in ghosts?" asked a lady of Coleridge. "No, madame," he replied, "I have seen too many." Richard Watson, in a sermon entitled "Man Magnified by Divine Regard," thus employs this figure: "Those who deny immortality, make the volume close at the preface." Mrs. Barbauld, speaking of moonlight, says:

"How deep its silence, yet how loud the praise!"

"O illustrious disgrace! O victorious defeat." — *Burke.*

"The borrower runs in his own debt." — *Emerson.*

"To trace out the shores of that shoreless sea (the Divine Mind); to measure its measureless extent, and to fathom its fathomless depths, will be the noble and joyous work of eternal ages." — *Dr. Hitchcock.*

See likewise Is. lxv. 20; Matt. vi. 23; xvi. 25; Mark viii. 35; 1 Cor. i. 23–25, 27, 28; xv. 9; 2 Cor. vi. 8–10; xii. 10, 11; Rev. xi. 24.

The narrow critic will condemn such expressions; but the keen and philosophic mind will appreciate their power and charm. "It is in Reason's ear," as Addison says, "that these things speak."

(7) Such a use of language as seems to convey an idea contrary to the real intention, whose design, however, is not to deceive, but to heighten the rhetorical effect, technically termed *Irony*. It is disguised satire, sometimes called "dry-mock," as when a dwarf is nicknamed *Atlas*, or an ugly woman is called *Venus*, or a foolish fellow is introduced as a *Solon*.

While using this figure, the speaker or writer should manifest decided coolness. Irony should rarely be introduced into popular address, and never, unless the majority of good and sensible people are fully prepared to indorse the sentiment advanced. There are a few noted preachers who are highly successful in the use of this figure, but they are careful as to the selection of the subjects *ironized*, and frame their sentences with taste and even elegance. See Demosthenes *On the Crown*, beginning, "Manifest it is, forsooth," &c. Gibbons' *Rise and Fall* is full of irony. See Lowell's *Fable for*

Critics. Lord Erskine, when told of one who died worth two hundred thousand pounds, replied, "What a handsome sum to begin the next world with!"

"What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so. His crime's a fouler one —
God made the old man poor." — *Whittier.*

"Brutus is an honorable man."
Shakspeare's *Marc Antony.*

See 1 Kings xviii. 27; xxii. 12; Job v. 1; xii. 2; xxii. 4; xxiv. 1–4; xxxviii. 21, 22; Eccl. xi. 9; Is. l. 2; Mark vii. 9; xiv. 41; Luke xviii. 11; xxii. 36, 38, 49–51; John x. 31, 32; xviii. 10.

(8) Antithesis. This figure introduces a comparison of different things, and gains its power and charm through the effect of contrast. See Vol. II., *Figures of Oratory.*

(9) Such a use of numerical terms as deepens or renders more graphic the thought expressed, usually termed *Numeration.* The effect sought is rhetorical, not arithmetical. "Like a thousand of brick," says the man on the street. "Ninety-nine cent store," is rhetorically an attractive advertisement. "Silent was he for twice four days." — *Virgil.* "Americans want everything done in about twenty minutes." "The thousand and one nights;" "A twelvemonth and a day;" "Threescore years and ten;" "He was half a thousand miles from home," — at once disclose a force and beauty not contained in the shorter numerical formulas.

The Scriptures abound with this figure; hence,

in their interpretation careful inquiry should be made to ascertain whether the design of the sacred writer in using numerals is to make a literal or a mathematical statement, or one for rhetorical effect. See Gen. xlvi. 15, 18, 22, 26, 27; Prov. ix. 1; xxx. 21, 29; Song of Solomon, v. 4; Matt. i. 17; xviii. 12, 21, 22; xix. 28, 29. This figure appears with special prominence in the Book of Revelation. "The seven angels," "seven trumpets," "seven vials," "four living creatures," "four-and-twenty elders," "the one hundred and forty and four thousand," "twelve gates," attended by "twelve angels," resting upon "twelve foundations," and "twelve manner of precious stones," are representative. See also Rev. xiii. 18. "By such images," says Bushnell, "and under such exact notations of arithmetic, does this man of vision put us in the way of conceiving the glorious and exact society God is reconstructing out of fallen powers."

(10) Accumulation. It is such a specification of particulars belonging to a subject as greatly to magnify its importance. See Vol. II., *Figures of Oratory*.

(11) Repetition. This figure has two general forms, the *rhetorical* and the *oratorical*. The latter form will be treated under *Eloquence and Oratory*, Vol. II. Rhetorical repetition takes several distinct forms: *a*) The simple repetition of a word or phrase under the same grammatical form and in the same rhetorical sense; as, —

> "None but the brave,
> None but the brave,
> None but the brave deserves the fair."—*Dryden.*

The same is found in Matt. v. 3–11; Gal. i. 8, 9; Luke xiii. 1, 5; Ezek. xxxii. 17–32; and Rev. viii. 7–12.

b) Repetition of a word under a different form, or a word or phrase repeated in a different sense, termed *Ploce;* as,—

"Drops the light drip of the suspended oar."—*Byron.*

"I dreamed a dream."—*Pope.*

See also Is. ii. 11–17; Matt. vii. 1, 2. See Patrick Henry's famous speech beginning, "We have petitioned; we have remonstrated; we have supplicated," &c. *c*) The immediate repetition of the same word or phrase, termed *Gemination;* as,—

"The cross! the cross!"

"Few, few shall part where many *meet.*"—*Campbell.*

See also 2 Sam. xviii. 33; xix. 4. *d*) The repetition of a word or phrase at the beginning of successive clauses or sentences, termed *Anaphora;* as in the *Merchant of Venice*, Act v. Sc. 1., lines 1–22. See also Burke's speech against Warren Hastings, where "I impeach Warren Hastings" is six times repeated. See likewise Ps. xxix. 3–5; 1 Cor. i. 20.

e) The repetition of a word at the end of successive clauses or sentences. This is a favorite figure with Demosthenes, and is termed *Epistrophe;* as,

"The glorious company of the apostles praise thee; the goodly fellowship of the saints praise thee," &c.

Book of Common Prayer.

"The borrower is timid; our laws are timid; the cultivated classes are timid."—*Emerson.*

f) The same word or phrase is placed both at

the beginning and at the end of a clause or sentence, termed *Antistrophe.*

"Fare thee well! and if forever,
Still forever, fare thee well." — *Byron.*

Grattan often used this figure with great effect.

g) The same word or phrase ending one clause or sentence and beginning the next, is another type of repetition, termed *Anadiplosis.*

"Lycidas is dead — dead ere his prime." — *Milton.*

See also Grattan's speech on *The Riot Act*, beginning, "When you can enact that on account of his religion no Catholic shall sit in Parliament," &c. Likewise Is. lxv. 18.

h) Repetition in an inverted order, termed *Epanodos*, as in Is. v. 20. *i*) The repetition of several words or phrases of similar signification, termed *Symploce;* as, —

"I am astonished, I am shocked." — *Chatham.*

See also *Book of Common Prayer*, beginning, "The Scripture moveth us in sundry places," &c.

To these types may be added, Repetition for the sake of Emphasis, the Echo, together with Intensified Negation, and Intensified Affirmation.

(12) Climax. In this figure there is an ascending series of thoughts or statements which increase in importance to the last. See Vol. II., *Figures of Oratory.*

(13) Such a use of words as suggests, without formal statement, a familiar truth or incident, technically termed *Allusion.* It is often successfully

employed when, through notable historic examples, one would ennoble ordinary objects and thoughts. Allusion is used also when delicacy requires that a given thought should not be directly or fully stated. It is a popular mode of speech, inasmuch as it hints to the mind instead of dictating to it; it is suggestive rather than declarative, depending upon the law of mental association, and when properly employed is very successful in awaking flagging attention and fixing the point at issue.

In the use of this figure the following directions should be observed: Allusion should not be employed unless the larger proportion of those addressed are familiar with the incident intimated. Allusion, especially in the pulpit, should not be such as to offend true Christian taste and refinement. The rhetorical management should be such as to make the focal points of the incident intensely visible and vivid.

The fact that there is scarcely a popular speaker of any class who does not frequently employ this figure, suggests the statement that unless the orator enlivens his discourses by frequent allusions to familiar incidents in sacred and secular history, he is ignorant of one of the most successful rhetorical elements of popular speech.

This figure sometimes involves a comparison; as,

"Like rigid Cincinnatus, nobly poor."

It may also involve a metaphor; as, —

"He was the Achilles of the war."

The allusion is sometimes historic or biographic; as, —

"Like Alexander, he wept because he had no more worlds to conquer." "I see my own vices in the distant persons of Solomon, Alcibiades, and Catiline." — *Emerson.*

"In the smoke-stack of every steamer which brings the merchandise of Britain to our ports, we see a calumet of peace which her war-chiefs dare not extinguish."

Robert C. Winthrop.

Or the allusion may be what is termed "literary;" as, —

"He has fallen into the sere and yellow leaf."

"The anathema maranatha of every fawning dean."

Macaulay.

The Bible is the richest source of allusions. The student may add to the following. Dr. Sherlock thus addresses those who, though benefited by Christianity, still scoff at it:

"Ought the withered hand which Christ has restored and made whole, to be lifted against him?" "He who has really caught the mantle of the prophet, is the last man to imitate his walk." "That man is like Herod, coarsely insolent in his impiety; sometimes, like Judas, betraying the Saviour with a kiss."

"Fling but a stone, the giant dies."

"In the parable of the man who fell among thieves, one man looked that way, another passed by; but one man *came where he was.* The trouble is, we don't go where people are. We stay where *we* are, and talk to them. If a man, highly educated and high-minded, talks from his fourth-story window to men in the street, they don't hear much. You have got to go where people are When Christ healed the blind man, he 'touched him.'"

(14) Such a use of language as allows the sentence to be suddenly arrested before completion, termed *Indication*. The psychological effect is the same as in case of the last-mentioned figure. The rule to be observed is, that the interruption should not be made until the hearer can fully divine the intention of the speaker, and thus be able to complete the sentence. Indication can be made doubly emphatic and impressive if accompanied by an appropriate gesture.

"His soul has gone either to heaven or to — "

"He was alive; and lived to make me bless him; but he is — "

"On this side stand the sheep; on that, the — "

"Ye winds whom I — But it is better to calm the billows." — *Virgil.*

Also see Luke xiii. 9; xv. 21; xix. 42; John vi. 15, 26.

(15) That usage which introduces an imaginary case to illustrate a real one, or the treatment of a real case as if it were an imaginary one, technically termed *Supposition*. In all new sciences Supposition plays an important part. It is usually based upon partial data, affording often a relief and rest to the mind in its investigations. Thus also in ordinary conversation there is frequently heard the phrase, "Now suppose a case."

The Christian religion is positive, consequently the pulpit orator deals chiefly, not with conjecture, but with assertion and proof. Still, if even the preacher can pass through a year without the introduction

of a supposition into his sermon, it is probable there will be much stupidity in his preaching. In all other forms of eloquence and oratory, Supposition is regarded as indispensable.

For excellent illustrations of this figure, see *Letters of Junius; Sermons* of Dr. Payson; Matt. xxii. 42; Luke x. 36; xiii. 2; 1 Cor. x. 12; 2 Cor. xi. 5; 1 Peter v. 12.

(16) Such a use of language as represents an object or subject in an odd and unexpected light, properly termed *Incongruentia.*[55] The poetic balance of this figure consists in the contrast between what is expected and what is really presented.

Under this head fall: *a*) Ridicule. It is a kind of speech that seeks to apply to some object or person a sudden and derisive incongruity; as, —

"The king of France, with twice ten thousand men,
Marched up the hill — and then marched down again."

It is sometimes unintended, and is then termed *bathos.* Said a preacher recently, —

"The arm of the Lord is as fixed as fate, as sure as eternity, and as strong as *the rock of Gibraltar.*"

A preacher of high official standing in the church recently reached the following incongruous and unexpected conclusion:

"I have travelled in the West, and in the South and North; I have slept under damask curtains, and in the wigwam of the red man; I have been intimately acquainted with men and things; have studied the nature and effects of remedial agents; and the result of my experience and observation is, that pennyroyal tea is the best thing for the colic."

Upon the monument of a beloved missionary is inscribed this epitaph:

"He was shot by his attendant. Well done, good and faithful servant."

b) Wit. It is a quick association of seemingly incongruous ideas; as, "The general is a great taker of snuff as well as of towns."

"I understand," said one of his deacons to Robert Hall, "that you are going to marry Miss M." "I marry Miss M.!" replied the quick-witted preacher; "I would as soon marry Beelzebub's eldest daughter, and go home and live with the old folks!" When the wit is unintended, it is termed a *Bull.*

c) Humor. It is essentially wit prolonged, with, perhaps, this difference, that "Wit makes you laugh *at* one; humor, *with* one."

d) Parody. It is such a perversion of the words of a well-known author as gives to them a ludicrous meaning.

Aristophanes through parody made his fiercest attacks upon Socrates and Euripides. See also Canning's *Knife-Grinder; Rejected Addresses*, by James and Horace Smith; and Punch's *Prize Novelists*, Thackeray.

What Parody is in literature, Caricature is in picture-making. Nast gives the secret of the latter art by saying that it merely consists in magnifying prominent characteristics.

e) Pun. It is a witty play upon either the sound or the sense of a word; as, —

"Half Hebrew, half English, the slopseller Moses
Cries 'clo'es' all the week, but on Saturday closes."
Simpson.

f) Innuendo. It is a figure which shrewdly insinuates or implies, instead of directly asserting, its meaning. United with irony, it becomes a *sneer.*

(17) That usage in speech which allows a speaker or writer to carry on an address with himself, called *Soliloquy.* It is peculiarly effective in meditative discourse. See introduction of Hugh Latimer's discourse before King Henry VIII.; and Ps. vi. 6, 11; xiv. 1; cxvi. 7, 12, 13; Job xxxix. 25.

(18) Similar to the last figure is that usage which allows the speaker or writer to introduce conversation between himself and another person, or a thing personified, or between two other persons, or two other things personified, the speaker himself taking, or not taking part, as the case may require, called *Dialogue.*

In an outburst of feeling this figure is often highly effective. It has been employed by every great orator, sacred and secular. See Demosthenes *On the Crown; Speeches*, by Lord Brougham; Anselm's *Cur Deus Homo* (translated in *Bib. Sac.*, Oct., 1854, and Jan., 1855); *The Jarrings of Heaven Reconciled by the Blood of Christ*; Fish's *Pulpit Eloq.* Vol. II. p. 454. This figure is found also in Is. xl. 6; lxiii. 1–6; Luke xi. 16–21; xii. 20; xiii. 25–27; xviii. 11–13.

(19) Interrogation. This figure is not used for

asking questions in the ordinary sense of question asking, but to interrupt and intensify the ordinary flow of a narration or an address. See Vol. II., *Figures of Oratory.*

III. The Art of acquiring Skill in the Use of Poetic-Prose Speech.

In general the same directions are to be followed as are given under *Poetic Speech*, p. 160. In addition it will be found necessary, in order to gain mastery in the use of word and sentence-figures, to cultivate keen discrimination in the use and application of words. The words employed must be carefully weighed. The discovery of the relations between things material and things spiritual should also be constantly attempted. Hence, refinement of taste and profound reflection will be found essential to the highest success in the use of Poetic-Prose speech. Indeed, the imagination of the poet, the skill of the rhetorician and linguist, and the wisdom of the philosopher are called into requisition. The faculties thus involved must consequently be under patient and constant cultivation.

There ought also to be an appeal to the masters of poetic-prose speech. Familiarity with the standard poets is therefore recommended. The scientist is studied for facts, the poet for the methods governing his composition and construction. An acquaintance with Quintilian will stimulate the figure-producing faculties. No work in polite literature is adorned

with more, or with more appropriate, metaphors than his treatise upon *Rhetoric.* The writings of Thomas Fuller, Ruskin's *Modern Painters*, Carlyle's *French Revolution*, the works of Swedenborg when shorn of their extravagances, those of Shakspeare, and lastly, though first in order of importance, the Bible, upon the grounds of rhetorical art, should be the text-book of constant reference.[56]

Every thoughtful reader, upon even this limited survey, must be convinced that, though the different principles and figures of poetry and prose are in daily use among even common people, still, to master English speech, either as an art or a science, requires more time than is usually allowed in our American system of education.

"It makes us blush," writes De Quincey, "that even grammar is so little of a perfect attainment amongst us, that, with two or three exceptions (one being Shakspere, whom some affect to consider as belonging to a semi-barbarous age), we have never seen the writer, through a circuit of prodigious reading, who has not sometimes violated the accidence or the syntax of English grammar."

Says Professor Marsh:

"A distinguished British soldier of the last century said he had known but three of his countrymen who spoke their native language with uniform grammatical accuracy; and the observation of most persons widely acquainted with English and American society confirms the general truth implied in this declaration."[57]

It has been claimed, and perhaps upon reasonable grounds, that three fourths who speak English have no distinct idea of three fourths the words employed. Nearly every graduate from college appears to better advantage in almost every other department than in English speech. This should be corrected. Writers and speakers can become so familiar with the arts of speech, with its laws, rules, and figures, that they will know how and when to apply or employ them. While it may be true that all who aspire to rhetorical excellence cannot become graceful in pure poetic speech, as this requires special gifts, still, persons of only average intelligence, whether engaged in scholarly pursuits or at manual labor, if they will systematically devote a fair proportion of their leisure moments to the study of English speech, can learn to wield intelligently, and with greater or less elegance and perfection, all the arts belonging to prose and to poetic-prose composition.[58]

SUPPLEMENTAL NOTES.

NOTE * (Page 10.)

For forcible statements of the marvellousness of the speech organs, see Whitney's *Language and the Study of Language*, pp. 88, 89, and Farrar's *Language and Languages*, p. 272.

NOTE I. (Page 10.)

"The people who do not talk, always turn out to be talkers. The last time it was publicly stated that the Vedahs of Ceylon have no language, Max Müller had the matter investigated. It turned out, as it has always done in other cases, that there was plenty of language, and very good language. 'Many of the words are mere corruptions of Sanskrit.'" — *Chips*, vol. iv. p. 342.

NOTE II. (Page 12.)

We are indebted to the native American for the names of some of our states and towns, and for the names of many a lake, river, and mountain. From this same aboriginal source came the words *barbecue*, *canoe*, *choc(o)late*, *moccasin*, *squaw*, *pappoose*, *potato*, *quahog*, *sachem*, *succotash*, *tammany*, *tautog*, *tobacco*, *tomahawk*, *Yankee*, and *wigwam*.

From the Dutch the English tongue has taken *sloop*, *yacht*, and *schooner*. *Corral*, *alligator*, *cargo*, *embargo*, *sierra*, *stampede*, *ranch*, *cigar*, *lasso*, and *mustang* came

from Spanish. *Maize* and *hurricane* came from the West India tongue; *caste* and *commodore* from Portuguese; *banjo*, from the African; *almanac*, *alcohol*, *chemistry*, and *tariff*, from Arabic; *indigo*, *pagoda*, *nabob*, *pundit*, and *jungle*, from Hindostanee; *taboo*, from Polynesian; *calico* is formed from Calicut; *damask*, from Damascus; *gauze*, from Gaza; *cambric*, from Cambray; *crayon*, from Creta; *currants*, from Corinth; *bayonet*, from Bayonne; and *magnet* from Magnesia.

The indebtedness of the English tongue to the French, Latin, and Greek is disclosed in almost every sentence framed.

Note III. (Page 12.)

Sir Thomas More's *Life of Edward V.*, begun 1509, is, according to Hallam, the first example of correct English. "Pure and perspicuous, well chosen, without vulgarisms or pedantry," is Hallam's commendation of this work.

Note IV. (Page 12.)

For illustrations of Old English, see the writings of Chaucer (1328–1400) and of Sir John de Mandeville (1300–1371), and the *Translation of Matthew's Gospel*, by Wickliffe (1324–1384).

"Whan dame Prudence, ful debonairly and with gret pacience, had herd all that hire husbonde liked for to say, than axed she of him licence for to speke, and sayde in this wise. My lord (quod she) as to your first reson, it may lightly ben answerd: for I say that it is no folie to chaunge conseil whan the thing is chaunged, or elles whan the thing semeth otherwise than it semed afore." — *Chaucer's "Parson's Tale."*

"And also the Cristene men enforcen hem, in alle maneres that thei mowen, for to fighte, and for to desceyven that on that other. And there with alle thei ben so proude, that thei knowen not how to ben clothed; now long, now schort, now streyt, now large, now swerded, now daggered, and in all manere gyses. Thei scholden ben symple, meke and trewe, and fulle of Almes dede, as Jhesu was, in whom thei trowe." — *Sir John de Mandeville's "Travels."*

"And he saith to hem, Go yee. And thei goynge out wente in to the hoggis; and loo! in a greet bire al the droue wente heedlynge in to the see, and thei

ben dead in watris. Forsothe the hirdes fledden awey, and cummynge in tc the citee, tolden alle these thingis; and of hem that hadden the fendis. And loo! al the citee wente ageinis Jhesu, metynge hym; and hym seen, thei preiden *hym* that he shulde pass fro her coostis."

Wickliffe's "Translation," Matt. viii. 32–34.

NOTE V. (Page 13.)

Dream of Arthur, by Layamon (1150–1250) is an excellent specimen of Semi-Saxon. It begins thus:

"To niht a mine slepe,
Ther ich laei on bure,
Mei maette a sweuen;
Ther uore ich ful sari aem.
Me imette that mon me hof
Uppen are halle.
Tha halle ich gon bestriden,
Swulc ich wolde riden;
Alle tha lond tha ich ah
Alle ich ther ouer sah."

The following is Sir F. Madden's translation:

"To-night in my sleep (bed),
Where I lay in chamber,
I dreamt a dream,—
Therefore I am 'full' sorry.
I dreamt that men raised (set) me
Upon a hall;
The hall I gan bestride,
As *if* I would ride;
All the lands that I possessed (had),
All I there overlooked (them saw)."

NOTE VI. (Page 13.)

Caedmon's *Creation*, and King Alfred's *Translation of the Pastorals of St. Gregory*, are the best existing types of Anglo-Saxon speech. The following is from Caedmon's *Creation:*

"Ne wæs her tha giet, nymthe heolster-sceado,
Wiht geworden; ác thes wida grund
Stod deop and dim—drihtne fremde,[1]
Idel[2] and únnyt.
. . . . . .

Metod engla heht,
(Lifes brytta) leoht forth cuman
Ofer rumne grûnd. Rathe wæs gefylled
Heah-cininges hæs — him wæs halig leoht,
Ofer wéstenne, swa se wyrhta bebead."

The translation is from Guest's *English Rhythms:*

"Ne had there here as yet, save the vault-shadow,
Aught existed; but this wide abyss
Stood deep and dim — strange[1] to its Lord,
Idle[2] and useless.
Bade the Angel-maker,
(The Life-dispenser) light to come forth
O'er the wide abyss. Quick was fulfill'd
The high King's hest — round him was holy light,
Over the waste, as the Maker bade."

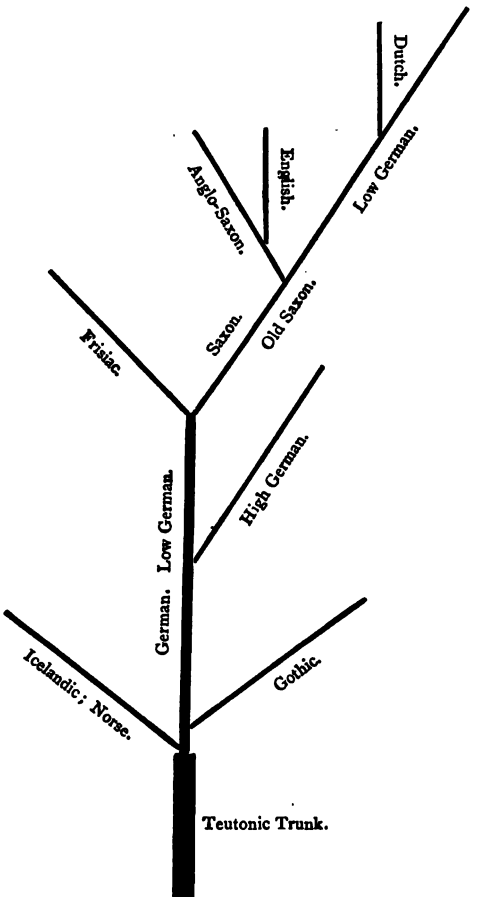
NOTE VII. (Page 13.)

TEUTONIC LINGUISTIC TREE.

In the following diagrams we note the more important tongues, leaving the student the privilege of adding the less important branches. Similar trees may be found in Schleicher's *Gramm.*, in Dr. Boltz's *Die Sprache und ihr Leben*, and in Farrar's *Language and Languages*.

Note VII. (Page 13.)

TEUTONIC LINGUISTIC TREE.



NOTE VIII. (Page 14.)

The people from which sprung the Celts probably left Asia earlier than either the Thracians or the Pelasgians. In Gaul this Celtic tongue prevailed until the sixth or seventh century; it was then superseded by the Rustic Roman, which, modified by the Gallic dialects, formed the basis of the Romance family, the Italian, French, and Spanish.

NOTE IX. (Page 14.)

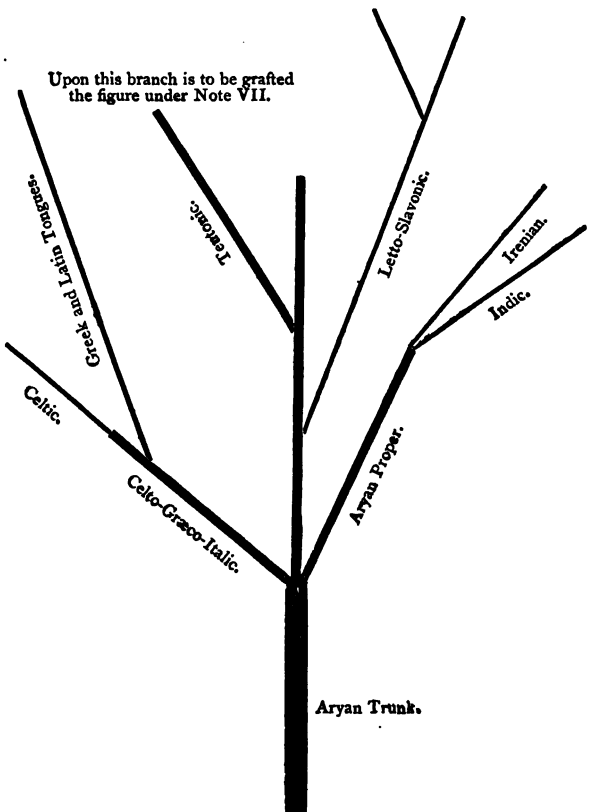
Farrar thus forcibly states this point:

"When once a few scholars had profoundly studied it, and had published their results to the world, — when such a book as Bopp's *Comparative Grammar* had placed side by side the facts of nine such languages as Sanskrit, Zend, Armenian, Greek, Latin, Lithuanian, Slavonian, Gothic, and German, and when Prichard, Zeuss, Diefenbach, and others, had published their Celtic labors, — it could not longer remain doubtful to any reasonable man that the stately Brahmin, and the gay Frenchman, and the restless Albanian, and the Irish peasant, and the Russian serf, and the Lithuanian farmer, and the English gentleman, and the Dutch boor, nay, even the poor outcast, wandering gipsy, all speak languages which were once a single and undivided form of human speech, and are all sprung from ancestors who radiated from one geographical centre which was their common home."

Farrar's "Language and Languages."

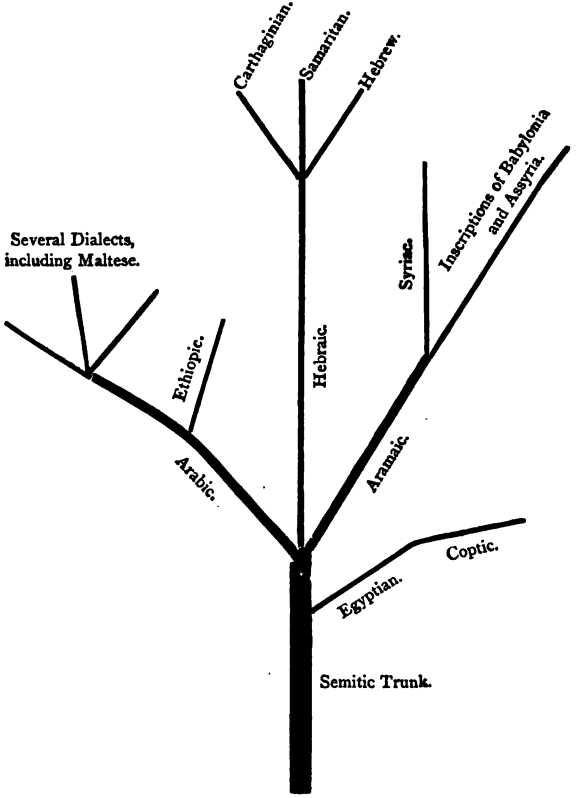
Note X. (Page 15.)

ARYAN LINGUISTIC TREE.



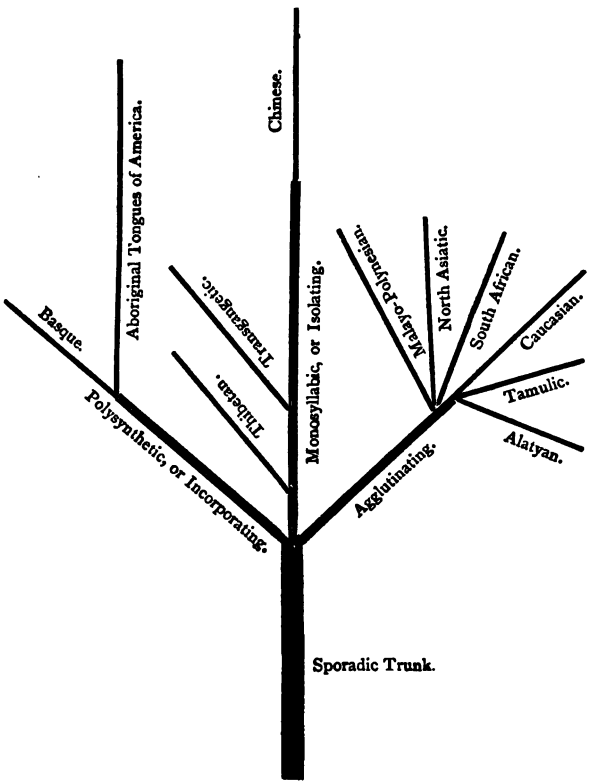
Note XI. (Page 16.)

SEMITIC LINGUISTIC TREE.



Note XII. (Page 18.)

SPORADIC LINGUISTIC TREE.



NOTE XIII. (Page 19.)

We are indebted to De Mille for the following list of new words:

"In 1534 Sir Thomas Elyot mentioned *frugality*, *temperance*, *sobriety*, and *magnanimity*, as modern words. In 1589 Puttenham called the following modern inventions: *function*, *numerous*, *penetrate*, *indignity*, *savage*, *scientific*, *dimension*, *idiom*, *compendious*, *prolix*, *figurative*, *impressive*, *metrical*, *inveigle*. In 1601, Philemond Holland gave the same character to the following: *acrimony*, *austere*, *bulk*, *consolidate*, *debility*, *dose*, *aperient*, *opiate*, *propitious*, *symptom*. Bacon did not know *encyclopædia*, but used *circle learning*. Shakspeare, in *Twelfth Night*, alluded to *element* as new; and Wotton spoke of *characters* as a recent acquisition. Fulke, in the beginning of the seventeenth century, objected to *rational*, *tunic*, *scandal*, *neophyte*, *despicable*, *destruction*, *homicide*. Thomas Fuller stated that *plunder* was imported from Germany, where it originated during the Thirty-Years' War. *Malignant*, *cavalier*, *Roundhead*, and *selfish* arose during the Parliamentary War. *Pathos* arose a little later; as did also *mob*. In 1658 the following were objected to in Heylin's Observations on L'Estrange's *History of Charles II.*: *adoption*, *abstruse*, *amphibious*, *articulate*, *adventitious*, *complicated*, *compensate*, *concede*, *caress*, *destination*, *horizontal*, *oblique*, *ocular*, *radiant*. *Dragonnade* and *refugee* came into use during the age of Louis XIV. In 1670 Dryden objected to *good graces*, *repartee*, *embarrass*, *grimace*, *chagrin*. *Suicide* was condemned at about the same time. In Skinner's *Etymologicon*, 1688, *cajole* and *sentiment* were called new. Johnson was blamed for using *resuscitation*, *narcotic*, *fatuity*, *germination*. *Sans-culotte*, *guillotine*, and *terrorism* arose during the French Revolution; and hosts of new words have been coming into the language ever since."

NOTE XIV. (Page 20.)

"Languages," says Mr. Crawford, "in the savage state, are great in number; in improved society, few. The state of languages on the American continent affords a convincing illustration of this fact; and it is not less satisfactorily explained in that of the Indian islands. The negro races who inhabit the mountains of the Malayan peninsula, in the lowest and most abject state of social existence, though numerically few, are divided into a great many distinct tribes, speaking as many different languages. Among the rude and scattered population of the island of Timor it is

believed that not less than forty languages are spoken. In Inde and Flores, we have also a multiplicity of languages; and among the cannibal population of Borneo it is not improbable that many hundreds are spoken."

NOTE XV. (Page 20.)

Professor Whitney, in Lecture V., *Language and the Study of Language*, fully illustrates these thoughts.

NOTE XVI. (Page 22.)

The English tongue is not the only borrower; the literary Persian has made heavy drafts from the Arabic, while the literary Turkish and Hindostan have freely borrowed from both Arabic and Persian.

NOTE XVII. (Page 24.)

(See Note IX. Page 15.)

The student will find it a pleasant and profitable recreation to trace given roots through the different members of the Aryan family. Examine, for instance, the words for *oyster*:

"Greek *ὄστρεον*, Latin *ostrea*, Scandinavian *ôstra*, French *huître*, Irish *oisridh*, Welsh *oestren*, Russian *ustersŭ*, Armenian *osdri*, and so on, — all derived probably from the same root as the Latin *os*, and descriptive of the bony shell of the mollusc, and all totally different from the Sanskrit *pushtika*. The only inference from this fact is that the Western Aryans became familiar with the Caspian Sea, and therefore with oysters, long before their eastern brethren, who, not meeting with them till they reached the shores of the Indian Ocean, hit upon another name for them, derived from an entirely different root."

See Farrar's *Language and Languages*, pp. 328, 329, and Pictet's *Origin of Indo-Europeans*, I. 440–445.

Trace also the following roots:

I and *ga*, denoting simple motion; *ak*, swift motion; *stā*, standing; *ās*, and *sad*, sitting; *kī*, lying; *pad*, walking; *vas*, staying; *sak*, following; *vart*, turning; *sarp*, creeping; *pat*, flying; *plu*, flowing; *ad*, eating; *pā*, drinking; *an*, blowing; *vid*, seeing; *klu*, hearing; *vak*, speaking; *dhā*, putting; *dā*,

giving; *labh*, taking; *garbh*, holding; *dik*, pointing out; *bhar*, bearing; *kar*, making; *tan*, stretching; *skid* and *dal*, dividing; *bandh*, binding; *star*, strewing; *par*, filling; *mar*, rubbing; *bhā*, shining; *bhū*, growing.

NOTE XVIII. (Page 26.)

(See Note XIV. p. 20.)

The discussion of this thought by Farrar is forcibly suggestive.

"If all the nations who speak these Allophylian and Sporadic languages were swept away to-morrow from the face of the earth — vast as would be the numerical lacuna which they would leave among the 1,000,000,000 of living men — they would, with the exception of the Chinese, leave scarcely a trace behind them in the religion, the history, the literature, or the civilization of mankind. It is true that there have been epochs when men of these races burst from their uncivilized confines, and under leaders like Attila, and Timour, and Zenghis Khan, flooded the civilized world with their deluges of barbarism; but as a rule even their deeds of destruction have had but little permanence, and have left but a transitory impression. And even in historic periods, not a few of these Sporadic peoples have utterly passed away. The Carib has disappeared from the West Indian islands; the Tasmanians from Van Diemen's Land; the Guanches from the Canaries; Maories are dying out from New Zealand; many tribes of the Americans, Australians, and other savages perish as surely before the advance of civilization as does the line of snow, on which a shadow has lain, when the sunlight reaches it. There may be something melancholy in the thought; but, ultimately considered, the disappearance of a race is merely the decease of an individual."

NOTE XIX. (Page 27.)

The instincts of English speech are constantly seeking a return to the primitive monosyllabic character. See p. 48. The more conservative tongues, notably the Chinese, Transgangetic, and Thibetan languages of the Sporadic or Allophylian family, have never doffed their monosyllabic structure.

NOTE XX. (Page 27.)

Thus the Chinese say *room-silver* for *treasury*. The Turk says, *sev-isch-der-il-me-mek*, for *they could not be brought to love one another*. The Hungarian says, *var-at-*

andot-ta-tok, for *you will have been waited for.* The English tongue says, *father-in-law*, *railway-station*, &c.

NOTE XXI. (Page 28.)

The following words extend their roots into the tongues of the great families of speech:

1. Eng.: *three.*
2. Sans.: *tri.*
3. Zend: *thri.*
4. Celt.: Erse, *tri;* Welsh, *tri.*
5. Ital.: Lat. *tres, tria;* Fr. *trois;* It. *tres;* Sp. *tre.*
6. Heln.: Gr. τρεις, τρια.
7. Teut.: Goth. *thri;* Ger. *drei;* Sw. *tre;* Dan. *tre;* Sax. *threo, thri.*
8. Slav.: Russ. *tri;* Let. *tri.*
9. Arab.: *thalth.*

1. Eng.: *seven.*
2. Sans.: *saptan.*
3. Zend: *haptan;* Per. *heft.*
4. Celt.: Welsh, *saith.*
5. Ital.: Lat. *septem;* It. *sette;* Sp. *siete;* Fr. *sept.*
6. Heln.: ἑπτα.
7. Teut.: Goth. *sibun;* Ger. *sieben;* Du. *zeeven;* Dan. *syv;* Sax. *seofen.*
8. Slav.: Rus. *sem;* Let. *septyni.*
9. Arab.: *sab.*
10. Chaldee, Syriac, and Ethiopic, *sheba.*

1. Eng.: *bear.*
2. Sans.: *bri, bhar-adi.*
3. Zend: *bairan;* Pers. *ber.*
4. Celt.: Ers. *bear-adh.*
5. Italc.: Lat. *fero, pario, porto;* It. *portare;* Sp. *portar;* Fr. *porter.*
6. Heln.: Gr. φερω, φορεω, βαρος (a thing borne, a burden), βαρυς.
7. Teut.: Goth. *bairan;* Ger. *führen;* Du. *beuren;* Sw. *bæra;* Dan. *bære;* Sax. *bæran.*
8. Slav.: Rus. *beru.*
9. Heb. *parah*, or *bara.*

NOTE XXIII. (Page 30.)

The following quotations show the opinion of some who have given this subject thought: Lessing says that "God is too good to have withheld from his poor children, perhaps for centuries, a gift like speech." M. de Bonald asks, "How can we suppose that a Good Being could create a social animal without remembering that he ought also, from the first moment of his existence, to inspire him with the knowledge necessary to his individual, social, physical and moral life." "Any one," says Steinthal, "who thinks of man without language, thinks of him as one of the brutes."

NOTE XXIV. (Page 32.)

Farrar (p. 378) illustrates at length this feature of speech:

"Even numerals, abstract as they may seem, are derived from imitations and metaphor. Myriad is from the root *mur* in *murmur*, implying the rush of water-drops. The Sanskrit for 100 crores of lacs of rupees is *jaladhi*, or ocean, and for ten billions is *padma*, a lotus, or *sanku*, an anthill. Take such a word as 'mystery,' beyond which in its highest meanings language cannot go; yet what is it etymologically but an extension of the syllables *mu*, *mum*, an onomatopœia from the closing of the lips? What is 'mother' but a lengthening of the first crooning of childish labials? What is 'heaven' but the space heaved over us; or 'hell' but a hole beneath our feet?"

NOTE XXV. (Page 33.)

See *Law of Development*, page 39.

NOTE XXVI. (Page 37.)

Trench, on the *Study of Words*, gives an interesting account of several of these words. The fuller dictionaries will also be of service in discovering the primitive meaning of words.

NOTE XXVII. (Page 38.)

Likewise study Trench and the fuller dictionaries on the list of words here given.

NOTE XXVIII. (Page 38.)

"Words are the sounds of the heart," says the Chinese proverb.

"There is a relation to be observed between words and the mouth which pronounces them," says La Bruyère.

"Words," said Dryden, "are but pictures of our thoughts."

And the wise Confucius has said that "Words are the voice of the heart."

"Thy speech betrayeth thee," can be said of every man as well as of Peter. How sharply defined is the Master's announcement, "Out of the abundance of the heart the mouth speaketh."

NOTE XXIX. (Page 39.)

No English poet surpasses Milton in these admirable symbolizations where the sound of the word signifies the thing meant, technically termed *Onomatopœia.*

"On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder."

"Arms on armor clashing bray'd
Horrible discord, and the madding wheels
Of brazen chariots rag'd; dire was the noise
Of conflict; overhead the dismal hiss
Of fiery darts in flaming volleys flew."

Paradise Lost.

NOTE XXX. (Page 40.)

Professor Whitney illustrates the development of words from existing roots thus:

"*Pono,* in Latin, signifies 'put,' or 'place,' but we might well spend an hour in tracing out all the store of ideas which it has been made in our language the means of designating. Some of its uses we have inherited from the Latin; others were struck out during the later period of the French; yet others have grown up on English soil; and we are even now far from having

exhausted its capabilities of expression. From the uncompounded root come *pose*, a *poser*, *position*, with its many applications, *post*, with its still more various and special uses, *posture*, *positive*, and so forth. Then, as combined with prefixes, for the most part significant merely of place and direction, it gives us an *apposite* remark, *apposition* of nouns; *component* parts, *composure* of mind, a great *composer*, *compositions* and declamations, a *composing*-stick, *compost*-heaps, *compound* interest, to *compound* a felony; a *deponent* verb, the *deponent* saith, a *deposed* king, *depositions* from water, a school-book *depository*, removal of the *deposits*, a railway *depot*; an *exponent* of democratic principles, to *expose* a fraud, *exposed* to attack, clear *exposition* of a hard text, a lawn with a southern *exposure*; an *imposing* figure, *imposts* and customs, miserable *impostor*, consecrated by *imposition* of hands; to *impound* stray cattle; an *imposing*-stone; all his *disposable* forces, *disposed* to sleep, an amiable *disposition*, the prima donna is *indisposed*, troops *disposed* in three lines, God *disposes*; a worthy *opponent*, the house *opposite*, member of the *opposition*; divine *interposition*; he *proposed* to her, fifth *proposition*, first book; *propounded* for admission; locked in sweet *repose*, to *repose* confidence; what do you *purpose*? he did it on *purpose*; an effect *supposes* a cause; at least I *suppose* so; a *supposititious* heir; and so on. Here is but a selection from among the multitude of expressions for heterogeneous conceptions which have grown out of the sign for the simple idea of 'putting' or 'placing;' but though a striking, they are not an exceptional instance of the manner in which linguistic usage deals with all the material of language."

All persons are familiar with the tendency of speech to form new words by compounding existing ones. Take, for illustration, a class of words now forming: *it-ought-to-be-taken-notice of*, *not-to-be-lost-sight of*; a class already formed, but retaining the hyphen: *railroad-fence*, *ink-bottle*, *steamboat-whistle*, *ginger-bread*, *house-top*, *mother-tongue*, *door-plate*; still others where the hyphen has disappeared: *Godlike*, *forehead*, *fortnight*, *breakfast*, *household*, *witchcraft*, *shepherd*, *wheelwright*, *deathbed*.

Sometimes the members of the compound suffer very great modification. *Loved* is compounded of *love* and *did*; the *did* being contracted to *d*, or being represented by it. *Lovely* is compounded of *love* and *like*; the *like* being represented by *l*. The word *such* is thought to be compounded of *so* and *like*; *what* is the union and contraction of the two words *who* and *like*.

See Note XIII. for a list of new words developed from English speech.

NOTE XXXI. (Page 47.)

Certain North American tongues admirably illustrate this feature of language.

"In a Ricaree vocabulary extending to fifty names of common objects, which in English are nearly all expressed by single syllables, there is not one monosyllabic word; and in the nearly allied vocabulary of the Pawnees, the names for these same common objects are monosyllabic in but two instances. Things so familiar to these hunting tribes as dog and bow, are, in the Pawnee language, *ashakish* and *teeragish;* the *hand* and the *eyes* are respectively *iksheeree* and *keereekoo;* for *day* the term is *shakooroveeshairet,* and for *devil* it is *tsaheekshkakoorawak;* while the numerals are composed of from two syllables up to five, and in Ricaree up to seven. That the great length of these familiar words implies a low degree of development, and that in the formation of higher languages out of lower there is a progressive integration, which reduces the polysyllables to dissyllables and monosyllables, is an inference confirmed by the history of our own language."—Herbert Spencer's *First Principles,* p. 319.

NOTE XXXII. (Page 49.)

The tendency to shorten words may also be seen in the following list: *Middle,* from *mid-deal; o'clock,* from *of the clock; suz,* as in the expression "O dear me suz," is from *says I; washing-tub* and *cooking-stove* have become the less euphonious *wash-tub* and *cook-stove; aid* is from *aid-de-camp; alas,* from *O* (*me*) *lasso; cab,* from *cabriolet; not,* from *naught; or,* from *other; woman,* from *wife-man.*

The first book printed in America was the *Bay Psalm-Book.* (1640.) In it we find, *mee,* for *me; goe,* for *go; doe,* for *do; hee,* for *he; grasse,* for *grass;* and *oyle,* for *oil.*

The same tendency is seen in other tongues. και εγω becomes, in New Testament Greek, καγω; and και εκεινος becomes κακεινος.

Proper names sometimes undergo almost disrespectful contractions: *Quintus Horatius Flaccus* becomes *Horace; Publius Virgilius Maro* is simplified to *Virgil; Rev. Henry Ward Beecher* is reduced to *Beecher.*

NOTE XXXIII. (Page 49.)

The colloquialisms used by Dickens and the local poems of Bret Harte abound with illustrations of this character. The excessive use of *and* and *which*, by the illiterate, is especially noticeable. *And which* is likewise often erroneously used for *it*. Says Coleridge (*The Friend*, Essay IV.) :

"A close reasoner and a good writer in general may be known by his pertinent use of connectives." . . . . .

"Listen, on the other hand, to an ignorant man, though perhaps shrewd and able in his particular calling; whether he be describing or relating. We immediately perceive that his memory alone is called into action; and that the objects and events recur in the narration in the same order, and with the same accompaniments, however accidental or impertinent, as they had first occurred to the narrator. The necessity of taking breath, the efforts of recollection, and the abrupt rectification of its failures, produce all his pauses; and with exception of the '*and then*,' the '*and there*,' and the still less significant '*and so*,' they constitute likewise all his connections."

Coleridge still further illustrates this point by showing the contrast between the narration given by Hamlet to Horatio of his voyage to England (*Hamlet*, Act V. Sc. I.) and the Clown's evidence (*Measure for Measure*, Act II. Sc. I.); the talk of the Nurse (*Romeo and Juliet*, Act I. Sc. III.; Act II. Sc. VI.), and Mrs. Quickly's relation of the circumstances of Sir John Falstaff's debt to her (*Henry IV.* Part II. Act II. Sc. I.).

NOTE XXXIV. (Page 54.)

This law belongs to the *Metaphysics of Rhetoric*, and must be referred to that subject for further development. We merely note that Gibbon's *Decline and Fall* and several of Byron's poems have much meaning between the lines.

NOTE XXXV. (Page 55.)

The perplexing irregularities of English plural terminations have thus been put to verse :

Remember, though box
In the plural makes boxes,
The plural of ox
Should be oxen, not oxes.

And remember, though fleece
In the plural is fleeces,
That the plural of goose
Isn't gooses nor geeses.

And remember, though house
In the plural is houses,
The plural of mouse
Should be mice, and not mouses.

Mouse, it is true,
In the plural is mice,
But the plural of house
Should be houses, not hice!

And foot, it is true,
In the plural is feet,
But the plural of root
Should be roots, not reet.

NOTE XXXVI. (Page 68.)

Under the subjects of *Syntax* and *Style* will be found material which belongs partly under this head of *Diction*.

NOTE XXXVII. (Page 70.)

Lord Berneg's translation of Froissart (1523) has scarcely a word of Latin origin. The *Bishop's Bible* (1568) is almost equally free; only about three per cent. of its words are foreign. But later, such writers as Gibbon, Johnson, and Hume are found using in some of their productions nearly fifty per cent. of foreign words. At the present time, such writers as Whittier, Tennyson, Longfellow, and Lowell, are using from sixty-five to ninety-five per cent. of Anglo-Saxon words.

NOTE XXXVIII. (Page 71.)

Professor George P. Marsh, author of *Lectures on the English Language*, from an extensive survey of English literature, has furnished a list of well-known writers with the percentage of Anglo-Saxon words employed. His estimates are made with the following restrictions: Proper names are not included; repetitions of the same word are counted; different inflected forms of the same word are regarded as one word; thus, *good*, *better*, *best* are counted as the same word. But different parts of speech from the same root are treated as different words; thus, *good*, *goodly*, *goodness*, are considered as three different words.

De Mille has improved upon Professor Marsh by extending and systematizing the list. See De Mille's *Elements of Rhetoric.*

PERCENTAGE OF WORDS OF ANGLO-SAXON ORIGIN IN DIFFERENT BOOKS.

THE ENGLISH BIBLE AND PRAYER-BOOK.

Ruth	96
Jonah	93
Malachi	91
The Book of Common Prayer — Morning Service	87

POETRY.

Cursor Mundi — 418 lines	96
Piers Plowman, Passus I.	92
Chaucer, *Man of Lawes Tale* — 560 lines	89
Shakspeare, *Midsummer Night's Dream*, Act I.	92
" *King John*, Act I.	89
Milton, *Lycidas*	87
Spenser, *Faërie Queene*, Book V. Canto I.	88
Dryden, *Religio Laici*	80
Butler, *Hudibras*, Canto I. — 500 lines	88
Pope, *To Augustus*	81
Cowper, *The Task*, Book I.	80
Scott, *Lay of the Last Minstrel*, Canto I.	90
Wordsworth, *Ode on Immortality*	88

Shelley, *Revolt of Islam*, Canto I. 85
Byron, *Prisoner of Chillon* 91
" *Childe Harold*, Canto IV., stanza cxl. to close 83
Tennyson, *Vivien* 90
Robert Browning, *Christmas Eve* 88
Mrs. Browning, *The Poet's Vow* 89
Keble, *Christian Year*—five poems 88
Poe, *The Raven* 85
Longfellow, *The Building of the Ship* 89

PROSE FICTION.

Defoe, *Robinson Crusoe*—The Shipwreck Scene, 8014 words . . 93
Bunyan, *Pilgrim's Progress*, 3000 words 93
Scott, *Bride of Lammermoor*, Chapter III. 80
Lord Lytton, *Rienzi*, Chapter I. 85
Charles Dickens, *Pickwick*—"The Bagman's Story" 90
George Eliot, *Middlemarch*, Chapter I. 80

ESSAYS AND EXPOSITORY WRITINGS.

Hooker's *Ecclesiastical Polity*, Book I., Chapters IV. V. VI. . . 89
Junius, *Letter III.*, to Sir William Draper 75
De Quincey, *Apparition on the Brocken*, and *Savannah La Mar* 82
Macaulay, *Preface to the Lays of Ancient Rome* 76
Emerson, *Essay on Circles* 80
Henry Rogers, *Review of Sydney Smith's Lectures on Moral Philosophy* 71
Hamerton, *Intellectual Life*—"To a Solitary Student" 72

HISTORY.

Gibbon, *Decline and Fall of the Roman Empire*, Chapter LIV. . 68
Hallam, *Constitutional History*, Chapter VII. 70
Alison, *History of Europe*—Introduction 68
Froude, *History of England*, Chapter I. (one half) 77
Freeman, *History of the Norman Conquest*, Chapter I. 77
Motley, *History of the Dutch Republic*, Chapter I. 75
Draper, *Intellectual Development of Europe*, Chapter I. 67

ORATORY.

Chatham, on the "Address to the Throne" 72
Burke, on the "Nabob of Arcot's Debts" 74
Grattan, on "Irish Right" 73
Erskine, on Paine's *Age of Reason* 73

Brougham, against the Durham Clergy 75
Bishop Butler, Sermon on the Ignorance of Man 80
Rev. F. W. Robertson, Sermon on the "Doubt of Thomas" . . 82

WORKS ON RHETORIC.

Blair, *Rhetoric* — Introduction 69
Campbell, " " 69
Whately, " " 69

NEWSPAPERS.

London Times, on the "Eastern Question" 72
London Telegraph, " " 70
Pall Mall Gazette, " " 80
New York Herald, " "Presidential Election," 67
New York Tribune, " " 70
New York Sun, " " 73

From the above a new table may be deduced, showing the relative proportion of Anglo-Saxon words in different departments of literature:

1. The English Bible 93
2. The Prayer Book 87
3. Poetry 88
4. Prose Fiction 87
5. Essays, ... 78
6. Oratory 76
7. History 72
8. Newspapers 72
9. Works on Rhetoric 69

NOTE XXXIX. (Page 73.)

Quaint old Verstegan gives excellent advice as to purity of speech. He says:

"For my own part, I think them deceived that think our speech bettered by the abundance of our dayly borrowed words, for they beeing of another nature and not originally belonging to our language do not, neither can they in our toung leave their natural and true deryvations: and therefore as wel may we fetch words from the Ethiopians or East or West Indians, and thrust them into our language and baystinge all by the name of English, as those which wee dayly take from the Latin, or languages thereon depending: hence it cometh (as by after experience is found) that some Englishmen discoursing together, others being present and of our own nation and that nat-

urally speak the English tongue, are not able to understand what the others say, notwithstanding they call it English what they speak."

Chaucer thus speaks in the same vein:

"Let clerkes enditen in Latin, for they have the propertie of science, and the knowing of that facultie; and lette Frenchmen in their French also enditen their quaint termes, for it is kindly to their mouths; and let us show our phantasies in such wordes as we learnden of our Dame's tongue."

And when he wrote for the teaching of his little son, he used English, "because," he said, "curious enditying and harde sentences are full hevy at once for such a childe to lerne;" and bid the boy think of it as the "King's English."

NOTE XL. (Page 77.)

Further hints as to this topic may be found under Chapters VI. and VII., and on p. 46.

NOTE XLI. (Page 79.)

It is estimated that the Greek has nearly twenty thousand different terminations for the regular and irregular conjugations, which must be learned in order thoroughly to master Greek speech. While the English verb in its regular form has but four inflections (love, loves, loved, and loving), and in its irregular form but five; yet, by the use of helping-verbs, English speech has a power which the ancients, with all their inflections, could not attain.

It is now admitted by the ablest grammarians that the so-called conjugations of English grammar are more properly the simple formation of sentences.

Sir Philip Sidney, in his *Defence of Poesie*, thus replies to the charge that "the English wanteth grammar":

"Nay, truly, it hath that praise that it wants not grammar; for grammar it might have, but needs it not, being so easy in itselfe, and so void of those cumbersome differences of cases, genders, moods, and tenses, which I think was a piece of the tower of Babylon's curse, that a man should be put to schools to learne his mother-tongue. But for the uttering sweetly and properly the conceit of the minde, which is the ende of speech, that it hath equally with any other tongue in the world."

Note XLII. (Page 85.)

Jeremy Taylor is among the best models of long sentences which are both clear and logical.

Note XLIII. (Page 87.)

The following quotation from Swift's letter to the Lord High Treasurer, containing a proposal for "correcting, improving, and ascertaining the English tongue," is an illustration of a long sentence which would better be broken into short ones:

"To this succeeded that licentiousness which entered with the Restoration, and from infecting our religion and morals, fell to corrupt our language, which last was not like to be much improved by those who at that time made up the court of King Charles the Second; either such who had followed him in his banishment, or who had been altogether conversant in the dialect of those fanatic times, or young men who had been educated in the same company, so that the court (which used to be the standard of propriety and correctness of speech), was then (and I think hath ever since continued) the worst school in England for that accomplishment, and so will remain till better care can be taken in the education of our young nobility, that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness."

Note XLIV. (Page 130.)

A copy of this work was placed in the hands of Douglas Jerrold when recovering from sickness. "Line after line, page after page, he read," says the account, "but no consecutive idea could he get from the mystic production. Mrs. Jerrold was out, and he had no one to whom to appeal. The thought struck him that he had lost his reason during his illness, and that he was so imbecile he did not know it. A perspiration burst from his brow, and he sat silent and thoughtful. As soon as his wife returned, he thrust the mysterious volume into her hands, crying out, 'Read this, my dear!' After several attempts to make any sense out of the first page or so, she gave back the book, saying, 'Bother the gibberish! I don't understand a word of it.' 'Thank Heaven!' cried Jerrold, 'then I am not an 'iot.'"

NOTE XLV. (Page 131.)

"The main secret of Macaulay's success lay in this, that to extraordinary fluency and facility he united patient, minute, and persistent diligence. He well knew, as Chaucer knew before him, that—

> "'There is na workeman
> That can bothe worken wel and hastilie.
> This must be done at leisure parfaitlie.'

If his method of composition ever comes into fashion, books probably will be better, and undoubtedly will be shorter. As soon as he had got into his head all the information relating to any particular episode in his 'History' (such, for instance, as Argyll's expedition to Scotland, or the attainder of Sir John Fenwick, or the calling in of the clipped coinage), he would sit down and write off the whole story at a headlong pace, sketching in the outlines under the genial and audacious impulse of a first conception, and securing in black and white each idea and epithet and turn of phrase, as it flowed straight from his busy brain to his rapid fingers. . . .

"As soon as Macaulay had finished his rough draft, he began to fill it in at the rate of six sides of foolscap every morning, written in so large a hand, and with such a multitude of erasures, that the whole six pages were, on an average, compressed into two pages of print. This portion he called his 'task;' and he was never quite easy unless he completed it daily. More he seldom sought to accomplish; for he had learned by long experience that this was as much as he could do at his best; and except when at his best he never would work at all. . . .

"Macaulay never allowed a sentence to pass muster until it was as good as he could make it. He thought little of recasting a chapter in order to obtain a more lucid arrangement, and nothing whatever of reconstructing a paragraph for the sake of one happy stroke or apt illustration. Whatever the worth of his labor, at any rate it was a labor of love."

G. OTTO TREVELYAN: *Life and Letters of Lord Macaulay*, vol. ii. p. 198.

The importance of this subject justifies the following quotation from Macaulay's journal (Feb. 8, 1849), after the publication of his first two volumes:

"I have now made up my mind to change my plan about my *History*. I will first set myself to know the whole subject; to get, by reading and travelling, a full acquaintance with William's reign. I reckon that it will take me eighteen months to do this. I must visit Holland, Belgium, Scotland, Ireland, France. The Dutch archives and French archives must be ransacked. I will see whether anything is to be got from other diplomatic collections. I must see Londonderry, the Boyne, Aughrim, Limerick, Kinsale, Namur again, Lauden, Steinkirk. I must turn over hundreds, thousands, of pamphlets. Lambeth, the Bodleian, and the other Oxford libraries, the Devonshire Papers, the British Museum, must be explored and notes made; and then I shall go to work. When the materials are ready, and the history mapped out in my mind, I ought easily to write, on an average, two of my pages daily. In two years from the time I begin writing, I shall have more than finished my second part. Then I reckon a year for polishing, retouching, and printing. This brings me to the autumn of 1853. I like this scheme much. I began to-day with Avaux's despatches from Ireland, abstracted almost a whole thick volume, and compared his narrative with James's. There is much to be said as to these events."

Note XLVI. (Page 138.)

In modern *fine writing*, "a hair-dresser becomes a *tonsorial artist*; an apple-stand, a *bureau of Pomona;* an old carpenter, a *gentleman long identified with the building interest.* A man does not breakfast, but he *discusses* (or *partakes of*) *the morning repast;* he does not sit down at table, but he *repairs to the festive board;* he does not go home, but he *proceeds to his residence;* he does not go to bed, but he *retires to his downy couch;* he no longer waltzes, but he *participates in round dances;* he is not thanked, but he is *the recipient of grateful acknowledgments.* A house is not building, but is *in process of erection.* A ship is not launched, but it *glides into its native element.*"

Why should one say, "He proceeded to the sanctuary," when "He went to church" is all that is meant? Why say, "I regret exceedingly that the multiplicity of my previous

engagements and other varied duties will necessarily and unhappily deter me from accepting your very polite and very kind invitation," when all that is meant is, "Thank you, I should be glad to go, but cannot." Why is the expression, "Assemblies congregated to witness," better than "The people came to see"? Why stop to say, "Call in requisition the services of your family physician," when "Send for your doctor" will answer every purpose?

Men of culture say, "houses were burned;" the sensational reporter writes, "edifices were consumed by the raging elements." A miss in a horse-car, with school-books in her lap, was heard to say that she liked George Eliot's style, especially when "*he*" asks in the second chapter of *Middlemarch*, "Has any one ever pinched into its pilulous smallness the cobweb of prematrimonial acquaintanceship?"

The following advice, given by William Cullen Bryant to a young man who offered him an article for the *Evening Post*, is worthy of being pondered by every young person who aims at successful authorship:

"I observe that you have used several French expressions in your article. I think, if you will study the English language, you will find it capable of expressing all the ideas that you may have. I have always found it so; and in all that I have written I do not recall an instance, when I was tempted to use a foreign word, but that on searching I found a better one in my own language.

"Be simple, unaffected; be honest in your speaking and writing. Never use a long word when a short one will do. Do not call a spade a well-known oblong instrument of manual industry; let a house be a house, not a residence; a place a place, not a locality, and so of the rest. Where a short word will do, you always lose by using a long one. You lose in clearness, you lose in honest expression of your meaning; and in the estimation of all men who are competent to judge, you lose in reputation for ability.

"The only true way to shine, even in this false world, is to be modest and unassuming. Falsehood may be a very thick crust, but in the course of time truth will find a place to break through. Elegance of language may not be in the power of all of us, but simplicity and straightforwardness are.

"Write much as you would speak; speak as you think. If with your inferior, speak no coarser than usual; if with your superior, speak no finer. No one ever was a gainer by singularity of words or of pronunciation. The truly wise man will so speak that no one will observe how he speaks."

NOTE XLVII. (Page 141.)

Says Sidney Smith: "After you have written an article, take your pen and strike out half the words, and you will be surprised to see how much stronger it is."

NOTE XLVIII. (Page 154.)

Father Taylor's illustrations are in some instances too forcible and vivid for the thought illustrated. Compare Nettleton's famous illustration of Gamblers in a Burning House.

Some years ago a preacher in Newburyport, Mass., while describing the perils of an impenitent sinner in the voyage of life, compared him to a vessel under a gale, drifting rapidly towards the adjacent breakers of Newburyport. At the climax of the elaborate figure, the preacher shouted, "How, how shall the poor mariner be saved?" An old veteran of the sea, absorbed with the vivid and skilful presentation of the preacher, sprang to his feet and screamed, "Let him put his *hel-um* hard down, and bear away for Squarm!" The impenitent sinner was no longer thought of.

NOTE XLIX. (Page 160.)

The additional charm given to poetry by rhythm is thus very beautifully stated by James Montgomery:

"How much the power of poetry depends upon the nice inflections of rhythm alone, may be proved by taking the finest passages of Milton or Shakspeare, and merely putting them into prose, with the least possible variation of the words themselves. The attempt would be like gathering up dewdrops, which appear jewels and pearls on the grass, but run into water in the hands; the essence and the elements remain, but the grace, the sparkle, and the form are gone."

NOTE L. (Page 160.)

Upon this ground Plutarch unwisely objects to figurative expressions. "The most of those," he says, "who are delighted with figures are childish and common." Sir Philip Sidney says that the "whisperings and disputations of the common people taste of a poetic vein." "Nothing," says M. de Bretville, "is so easy and so natural as a figure. It has often given me pleasure to listen to peasants using in their talk figures so varied, so animated, and so free from vulgarity, that our artificial rhetoricians were quite outdone; and when I have heard this rhetoric of nature, I have been ashamed of myself for having made eloquence a study so long and to so little purpose." Du Marsais thus likewise remarks: "I am convinced that more figures are made in a single day at the market than in many day's sessions of the Academy."

Not only is the figure-making propensity natural, but when the speaker, literate or illiterate, is thoroughly aroused, his tendency is to enunciate his imaginations in "sing-song" (measured song). Hence the finished orator, who wishes to conform to the rule not to speak prose in measured sentences, is often obliged to throw in words or expressions merely to break the measure; he thus destroys one of the elements considered essential to poetry.

NOTE LI. (Page 166.)

The following additional definitions belong to this topic:

1. A *Verse* is a poetical line consisting of a certain number of accented and unaccented syllables, arranged according to the rules of poetry.

2. A *Couplet*, or *Distich*, consists of two lines or verses taken together. A *Triplet* consists of three lines rhyming together.

3. A *Stanza*, often incorrectly called a *verse*, is a combi-

nation of several lines, varying in number, and constituting a regular division of a poem or song.

4. *Rhyme* is the similarity of sound in the last syllables of two or more lines. The principles of rhyme are so well stated by Dr. Hart (*Composition and Rhetoric*), who follows Guest (*English Rhythms*), that we quote:

"*Rhyme at the end of a Word* is the only kind of correspondence in sound generally recognized as rhyme. This likewise admits of three varieties.

(1) Where the correspondence in sound is limited to the consonants following the final vowel; as, comprehe*nd*, reprima*nd*. This is not now recognized as legitimate rhyme, though said to have once been common.

(2) Where the correspondence in sound includes the final vowel, the consonant sound after it, and the consonant sound before it.

Bonaparte the *rogue*
The council did pro*rogue*.

This is called the *rich* rhyme, and is said to be in favor among some races, though distasteful to the English ear.

(3) Where the correspondence in sound includes the final vowel and the consonant sound after it; as, ab*out*, with*out*.

This last is our common rhyme, and is the only one considered as legitimate in modern English verse.

Conditions of Single Rhyme. — When it is intended in English to make a single syllable rhyme to another in the manner most acceptable to the ear, the following conditions are necessary:

(1) The rhyming syllable should be an accented one. This rule is violated in such an example as the following:

The fire oft-times he kind*leth*,
His hand therewith he sing*e-eth*.

(2) The vowel of the rhyming syllable, together with the consonant or consonants following the vowel, should be of precisely the same sound, in the two syllables.

Thus, *breath* does not rhyme to *heath*. The consonant sounds are alike, but the vowel sounds are not. So also dis*ease* does not rhyme to incr*ease*, because, while the vowel sounds are alike, the consonant sounds differ. It should be observed, too, in this connection, that rhyme is entirely a matter of sound, not of spelling.

Then, King of glory, come,
And with thy favor crown
This temple as thy dome,
This people as thy own.

In this example, *come* and *dome*, *crown* and *own*, are very faulty as rhymes; though corresponding entirely in the spelling.

(3) The vowel in each of the rhyming syllables should be immediately preceded by a consonant, not by another vowel; thus:

Howsoe'er
Greet the ear,

is not an agreeable rhyme. The vowels *o* and *e*, preceding the rhyming syllables, produce an unpleasant hiatus. If a consonant is placed before one of them, as, —

Howsoe'er
Greet his ear,

the rhyme is improved, though still not perfectly agreeable. By putting, in like manner, a consonant before the other, as, —

Now or ne'er
Greet his ear,

all objection is removed.

(4) The consonantal sound thus immediately preceding the rhyming vowel should differ in the two syllables. Thus, *o*mit re*m*it, a*b*ound re*b*ound, are not agreeable rhymes. They constitute the objectionable *rich rhyme*, before described. What the ear requires is a difference of consonantal sound immediately preceding the rhyming vowel.

(5) When, in a stanza, two or more lines rhyme together, and two or more contiguous lines have another and a different rhyme, that other rhyme should differ from the first in its vowel as well as in its consonant sound. Thus, in a quatrain, if the four lines should end severally in the words *time*, *ride*, *crime*, *bide*, the alternation would not be entirely satisfactory, because of the continued recurrence of the *i* sound. Change to *time*, *rode*, *crime*, *bode*, and the ear is satisfied. The alternation is complete.

Conditions of Double and Triple Rhyme.—When the two or three final syllables of one word rhyme to the two or three final syllables of another word, the first of the two or three syllables thus rhyming together should be made to observe all the five conditions just given for single rhyme; but, in the remaining syllable or syllables, all the elements of one, that is, the vowel, the consonant before it, and the consonant after it, should sound exactly the same as the corresponding elements in the other. Thus, *treas-ure*, *pleas-ure*; t*i*nk-*ling*, spr*i*nk-*ling*; phi-*lan-thropy*, mi-*san-thropy*.

The rosy light is *dawn*ing
Upon the mountain's brow;
It is Sabbath *morn*ing;
Arise and pay thy vow.

The double rhymes in this example are incorrect, the first syllables in each *dawn*- and *morn*-, not conforming to the conditions laid down for single rhyme."

5. *Blank Verse* is the name given to poetry which is without rhyme. Milton's *Paradise Lost*, the *Plays of Shakspeare*, Boker's *Song of Earth*, Longfellow's *Hiawatha* and *Evangeline*, are poetry in blank verse.

6. *Hymn-Stanzas.* The varieties most in use are: (1) *Long Metre;* it is a stanza each line of which has four iambic feet. (2) *Short Metre;* it is a stanza the first, second, and fourth lines of which contain three iambic feet, while the third line has four feet. (3) *Common Metre;* it is an iambic stanza of seven feet, commonly divided into two lines, the first containing four feet, the second three. (4) *Long Particular Metre;* it is an iambic stanza of eight feet, divided into six lines, the third and sixth rhyming together, and the others rhyming in couplets. (5) *Hallelujah Metre;* it is an iambic stanza consisting of eight lines; the first four have three feet rhyming alternately; the last four have two feet, the first rhyming with the fourth and the second with the third. The reader will find illustrations of the foregoing metres in any of the church hymn and tune books.

Other metres may be seen by the following formulas:

8's, 7's, 4's, *Trochaic.*

8. | – ∪ | – ∪ | – ∪ | – ∪ |
7. | – ∪ | – ∪ | – ∪ | –
8. | – ∪ | – ∪ | – ∪ | – ∪ |
7. | – ∪ | – ∪ | – ∪ | –
4. | – ∪ | – ∪ |
7. | – ∪ | – ∪ | – ∪ | –

7's, *Trochaic.*

7. | – ∪ | – ∪ | – ∪ | –
7. | – ∪ | – ∪ | – ∪ | –
7. | – ∪ | – ∪ | – ∪ | –
7. | – ∪ | – ∪ | – ∪ | –

8's and 7's, *Trochaic.*

8. | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
7. | – ⏑ | – ⏑ | – ⏑ | – |
8. | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
7. | – ⏑ | – ⏑ | – ⏑ |

11's, *Anapæstic.*

11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |

12's and 11's, *Anapæstic.*

12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |

12's, *Anapæstic.*

12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑

11's, *alternately Dactylic and Anapæstic.*

11. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ (Dactylic.)
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | (Anapæstic.)
11. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ (Dactylic.)
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | (Anapæstic.)

11's *and* 10's, *Dactylic.*

11. | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪
10. | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ –
11. | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪
10. | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | –

10's *and* 11's, *or* 5's *and* 6's, *Anapæstic.*

5. ∪ – | ∪ ∪ | –
5. ∪ – | ∪ ∪ | –
5. ∪ – | ∪ ∪ | –
5. ∪ – | ∪ ∪ | –
6. ∪ – | ∪ ∪ | – ∪
5. ∪ – | ∪ ∪ | –
6. ∪ – | ∪ ∪ | – ∪
5. ∪ – | ∪ ∪ | –

NOTE LII. (Page 178.)

Webster's narration of the supposed facts in the White murder case is a model:

"The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half-lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this, he moves the lock, by soft and continued pressure, till it turns on its hinges without noise; and he enters, and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given! and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life has been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard!

To finish the picture, he explores the wrist for the pulse! He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes."

NOTE LIII. (Page 180.)

A reverend doctor, in addressing a school, said that he would give the pupils a summary of what they had been studying. The teacher asked him to explain the word *summary* to the children; whereupon he said: "I will explain to you, my dear children, what is meant by *summary* — it is an *abbreviated synopsis* of anything."

NOTE LIV. (Page 188.)

We restrict the use of the word *trope* in order to second the desirable and legitimate efforts of a few writers who are seeking a specific word to cover these adjective figures.

NOTE LV. (Page 203.)

The metaphorical definition often involves this figure.

"A fishing-rod is a rod with a worm at one end and a fool at the other."
Dr. Johnson.

"A politician is a man who serves God so far as to give no offence to the devil." *Sidney Smith.*

"Strip majesty of its externals, and it is merely a jest — m)a jest(y."
Edmund Burke.

Thus also when a metaphor is not involved. A Scotch blacksmith's definition of *metaphysics* is: "When the pairty wha listens disna ken what the pairty wha speaks meens, and when the pairty wha speaks disna ken what he meens himsel, that is metaphysics."

NOTE LVI. (Page 207.)

The frequent references in this treatise to the Bible as a book of rhetorical lore will be found to need no defence if

the student will carefully study the references made. The Bible will bear an application of the most rigid tests as to all varieties of human speech. Aside from this, the fact that it is the most universally read book and the easiest at command, renders it available for reference as is no other.

NOTE LVII. (Page 207.)

English-speaking people are not the only ones ignorant of their mother-tongue. Says Courier, a French writer: "There are five or six persons in Europe who know Greek; those who know French are much fewer."

NOTE LVIII. (Page 208.)

The literature of this subject is very extensive, though in this department of knowledge, as in others, after reading a limited number of the leading authors, not much additional can be gained by further reading. The patient and persistent practice of speaking and writing will thenceforth be of the far greatest service. We give an extended list of authors, that the student, in case he has personal preferences, or in case his library facilities are such that he cannot command much in quantity, may have an ample field from which to make available selections.

GREEK.

ARISTOTLE: *Rhetoric and Poetics.*

L. LERSCH: *Die Sprachphilosophie der Alten.*

This treatise is included under Greek authors because it is a compilation of what the ancient Greeks had said upon this subject.

LATIN.

CICERO: *De Oratore.*

MICHÆLER: *De Origine Linguæ.*

QUINTILIAN: *Institutiones Oratoriæ.*

ITALIAN.

BIONDELLI: *Studii Linguistici.*

GERMAN.

GRIMM: *Ueber den Ursprung der Sprache.*
POTT: *Etymologische Forschungen.*
STEINTHAL: *Der Ursprung der Sprache.*
" *Grammatik, Logik und Psychologie.*
" *Charakteristik der hauptsächlichsten Typen des Sprachbaues.*
" *Geschichte der Sprachwissenschaft.*
" *Philologie, Geschichte und Psychologie.*
AUG. SCHLEICHER: *Vergleichende Grammatik.*
" *Die Darwinsche Theorie und die Sprachwissenschaft.*
HEYSE: *System der Sprachwissenschaft.*
BOPP: *Comparative Grammar.*
F. HITZIG: *Die Erfindung des Alphabetes.*
HERDER: *Der Ursprung der Sprache.*
C. HERMANN: *Das Problem der Sprache.*
F. WULLNER: *Ueber den Ursprung der Sprache.*
L. WIENBARG: *Das Geheimniss des Wortes.*
DIEZ: *Gramm. d. roman. Sprachen.*
" *Etymologisches Wörterbuch.*
TEREMIN'S *Rhetoric.*

FRENCH.

E. ARNOULD: *Essai de Théorie et d'Hist. Littéraire.*
PICTET: *Les Origines Indo-européennes.*
EGGER: *Notions Elémentaires de Grammaire Comparée.*
RENAN: *Hist. des Langues Sémitiques.*
" *De l'Origine du Langage.*
CHARMA: *Essai sur le Langage.*
C. NODIER: *Notions de Linguistique.*
VARINOT: *Dict. des Metaphores.*
SCHELER: *Dict. d'Etymologie Française.*

NISARD: *Curiosités d'Etymologie Française.*
ETIENNE DU PONCEAU: *Mem. sur le Système Grammatical des Langues Indiennes.*
L. BENLOEW: *Sur quelques Caractères des Langages Primitifs.*
CHAVEE: *Les Langues et les Races.*
LADEVI ROCHE: *De l'Origine du Langage.*
F. BAUDRY: *De la Science du Langage et de son Etat Actuel.*
P. MERVOYER: *Etudes sur l'Association des Idées.*
MAINE DE BIRAN: *Origine du Langage: Œuvres Inédites*, iii. 229 *sq.* *Bulletins de la Société d'Anthropologie.*

ENGLISH.

ALFORD: *The Queen's English.*
ANGUS: *Handbook of the English Tongue.*
BAIN: *English Composition and Rhetoric.*
BATES: *English Analysis.*
BREWER: *Guide to English Composition.*
BUNSEN: *Phil. of Universal History.*
CAMPBELL: *Philosophy of Rhetoric.*
CLARK: *Elements of the English Language.*
CROMBIE: *English Etymology and Syntax.*
DAY: *The Science of Æsthetics.*
DE MILLE: *Elements of Rhetoric.*
DWIGHT: *Modern Philology* (First and Second Series).
FARRAR: *Language and Languages.*
HART: *Composition and Rhetoric.*
HILL: *Principles of Rhetoric.*
KAMES: *Elements of Criticism.*
KEY (T. HEWITT): *The Alphabet.*
KERL: *Composition and Rhetoric.*
LATHAM: *The English Language.*
LEWIS (SIR G. C.): *Essay on the Romance Languages.*
LORD: *The Laws of Figurative Language.*
MACBETH: *Might and Mirth of Literature.*

MARSH: *Manual of the English Language.*
" *Lectures on the English Language.*
MOON: *Bad English.*
" *The Dean's English.*
MAX MULLER: *Survey of Languages.*
" " *Lectures on the Science of Language.*
PARKER: *Aids to English Composition.*
QUACKENBOS: *Course of Rhetoric.*
SPENCER: *Essay on Style.*
SWINTON: *Rambles Among Words.*
ISAAC TAYLOR: *Words and Places.*
HORN TOOKE: *Diversions of Purley.*
TRENCH: *On the Study of Words.*
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WHITNEY: *Language and the Study of Language.*
" *Life and Growth of Language.*

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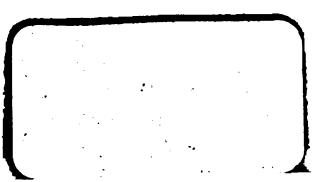
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